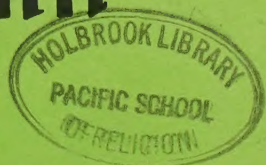


The Hymn

April 1977



Chicago's Fourth Presbyterian Church, Host for The Hymn Society's
Convocation, May 15-17.

See also: Chicago and Hymnody, page 69
Chicago Hymnic Treasures, page 88
Convocation Announcement, back cover.

IN MEMORIAM

Annie Lytle Miller

Annie Lytle Miller, wife of Dr. L. David Miller, National President of The Hymn Society of America, died on 7 February 1977 following surgery. A Memorial Service was conducted at Weaver Chapel, Wittenberg University on 13 February. A Memorial Fund has been established in memory of this faithful wife, devoted mother and ardent supporter of the music of the church. Contributions may be sent to:

The Hymn Society of America
National Headquarters
Wittenberg University
Springfield, Ohio 45501

Harry Eskew
Editor

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All correspondence concerning membership, literature of the Society, or change of address should be directed to W. Thomas Smith, Executive Director, The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501.

Information on advertising in *The Hymn* can be secured from the Executive Director.

All new hymns to be considered for publication should be sent to the National Headquarters at the above address.

Correspondence concerning *The Hymn* should be directed to Harry Eskew, 3939 Gentilly Boulevard, New Orleans, LA 70126.

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The Hymn

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April 1977

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Editor's Column

Thank you for your gracious responses to the January issue. Both words of encouragement and helpful suggestions have come from many of our readers. This editor is also fortunate in finding talented writers who have willingly and without financial remuneration contributed to *The Hymn*. We all owe these writers our gratitude for the vitality they are bringing to the pages of *The Hymn*.

As our cover indicates, this issue focuses on Chicago, the site of The Hymn Society's Convocation in May. Paul Westermeyer has written a fascinating article to guide us as visitors with hymnic interests. See also the news note about the exhibit of hymnic materials in Chicago's famous Newberry Library.

A penetrating article which is sure to provoke much interest and even some controversy is Omer Westendorf's "The State of Catholic Hymnody." Assistance in finding present-day hymnals is given in Henry L. Williams' first of several lists of collections in use in American churches. Erik Routley has provided us a sequel to his article in the last issue, exploring reasons for the renaissance of hymn writing in England. Ford Lewis Battles and Morgan Simmons have written a personal account of the work of the Consultation on Ecumenical Hymnody.

A number of years ago the late Ruth Ellis Messenger, then editor of *The Hymn*, wrote a column on "Hymns in Periodical Literature." We are happy to revive this valuable feature in this issue and are fortunate to have James A. Rogers to write this column through the remainder of this year.

Among the excellent reviews in this issue attention is particularly called to Donald P. Hustad's review of *Twice-Born Hymns*, for it constitutes a capsule history of Swedish hymnody, a subject usually neglected in hymnology surveys.

Two brief explanations are in order: The new number on the cover (ISSN 0018-8271) is the international serial identification that has been assigned to *The Hymn*. Hymn tune names are given in italics because our printer does not have small capitals for the type we are using.

The July issue will include: articles on lining-out in congregational singing and on the William Walker manuscript, introduction of the Research Committee, a report on the Chicago Convocation, four of the Hymns for America with new tunes, and reactions to "The State of Catholic Hymnody."

Harry Eskew

President's Message

This is a message of congratulations!

Congratulations to Dr. Harry Eskew, Editor of *The Hymn*, for the superb January issue. It is but a foretaste of the future importance of this quarterly.

Congratulations to Mr. W. Thomas Smith, Executive Director, on the birth of *The Stanza*, the semi-annual newsletter. It is a sample of the practical assistance that The Hymn Society will offer to its membership.

Congratulations to Dr. Morgan Simmons, Vice-President, and to his committee for the outstanding Convocation planned for May 15-17 in Chicago. This event will be an example for future leaders to follow.

Congratulations to Dr. Stanley Yoder, Chairman of the Research Committee, and Mr. James Rogers, Chairman of the Promotion Committee, and to members of these two committees and the Executive Committee for the important work they have begun. Their efforts will have lasting significance in the field of hymnology and in its practical implementation in vital and more meaningful congregational singing.

Congratulations to The Rev. Earl N. Kragnes for supervising the publication of "10 New Hymns on Aging and the Later Years." Cooperation with other organizations such as the American Association of Retired Persons is a major goal of The Hymn Society.

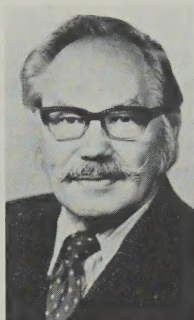
Congratulations to each member of The Hymn Society for your willingness to support our work and for your eagerness to promote membership.

Congratulations to those leaders of the past who have established our goals and aimed the Society toward those goals.

L. David Miller

The State of Catholic Hymnody

Omer Westendorf



Omer Westendorf

Omer Westendorf, organist-choirmaster of Cincinnati's St. Bonaventure Catholic Church for 40 years, is a distinguished publisher, hymnal editor and hymn writer. His hymns, "Gift of finest wheat" and "Rich in kindness," were chosen respectively as the first prize and runner-up hymns for the 1976 International Eucharistic Congress in Philadelphia. A member of the Hymn Society's Research Committee, he will be introduced more fully in the July issue.

Considering the short time in which the Catholic Church has been recuperating from a 400 year old liturgy sung exclusively in Latin and from novena services sung exclusively in mawkish vernacular, one might say Catholic hymnody at present is moderately so-so. On the other hand, the state of hymnals is pitifully weak, and the state of "missalettes" is disgracefully flourishing. There are also states of other things so closely connected to hymnody, that these must be brought into view in order to see clearly the composite picture of Catholic liturgical music today.

For example, hymnologists are understandably few; hymnists are practically non-existent; non-hymns are wildly proliferating; congregational singing is odiously tepid, publishing is notoriously powerful, and copyright licensing is deceptively palliative.

The hymns sung at Mass are, for the most part, borrowed from the vast heritage of Protestant hymnody, either intact, slightly altered, or entirely original in texts sung to Protestant tunes. Only a handful of Catholic hymns pre-existent to Vatican Council II has survived the test of relevance for the new order of Mass in English.

The former Latin high Mass was sung exclusively in Latin (by the choir); the Latin low Mass, since it was virtually recited in silence by the priest celebrant (the occasional dialogues were carried on between the priest and the altar boys) accommodated itself to the congregational singing of vernacular hymns. Yet this was rarely done in parish Masses, except perhaps by captive bodies of school children at weekday Masses. Even then the hymns were seldom pertinent to the Mass. Vernacular hymns found their widest usage at paraliturgical services, such as Novenas, May Crownings and similar devotions. Consistent with the service at which they were sung, hymns were often addressed to various saints, especially the Blessed Virgin Mary, and were sentimental both in tune and text.

Prior to 1965 hymnals were rare denizens of the pews in Catholic churches. Now, more than a decade after Vatican Council II, a few liturgists and church musicians are just beginning to see what it's all about. They have yet to discover that Catholic hymnists — those poets or authors who compose hymn texts — can be counted on the fingers of one hand, not including the thumb.

Non-Hymns

Non-hymns are unquestionably the contemporary mode of lyrical expression. We speak of hymns and non-hymns here, not according to their thought content, but simply as different song forms. A hymn, in the specific sense of the word, conforms to conventional metric structures and to regular rhyming patterns. Non-hymns do not; they are more irregular in form. There are chiefly two types of non-hymns presently used in the Catholic liturgy: *folk songs* and what we will call here, "*Deiss songs*," after the most notable exponent of this song form.

Folk songs, an unfortunate name perhaps, emerged in the early 1960s, and are identified almost exclusively with the guitar as an accompanying instrument. This type of song is more in search of a definition rather than an accurate name. Such an endless stream of these songs, both words and music, are pouring from the pens of nearly every plunkity-plunk, three-chord guitarist, that to define the genre by these examples, would be to anathematize the genre itself.

Folk lyrics, affecting a provincial or sub-cultural language, are often ungrammatical, colloquial, superficial in thought and sometimes contrary to the best Christian theology. At best the language, if not the music, is incongruous with the norms of dignity and formality that officially govern the Eucharistic Celebration. One wonders if the lyrics were in a literary style, whether the song could still merit the classification of a "folk song." Be that as it may, what concerns us here is not the quality of current folk songs, but the folk song as a song form, how it differs from a hymn, and what are its potentialities.

Certainly the folk song is not metered in the sense that a hymn is. A verse or stanza of a folk song may consist of lines of varying length with any number of syllables; and the rhythm may be any mixture of iambic, trochaic, anapestic and dactylic. In fact the text of a folk song could very well be a paragraph in prose. Rhyme may be used however irregularly. It would seem that the form of the folk song as presently used in the Catholic liturgy would simply be the form of the current "pop" song—a "sacred pop song" if you will.

Stanzas of a folk song, more often than not, are unidentical in rhythm, having more or fewer syllables to the corresponding lines of

each stanza — thus necessitating the rhythmic alteration of the melody.

Finally, the lyrics of folk songs thrive on a paucity of words, preferring the reiteration of one or more key phrases to the more complex and developed structures of the hymn text. This indeed may be a plus factor in clarity and understanding for the faithful who are praying the songs.

A second non-hymn most worthy of note is typified in the songs by Lucien Deiss. Invariably a refrain (sung by the congregation) with several verses (sung by cantor, choir or congregation), this song-form, as written by the famous French priest, is unrhymed and irregular in meter; but the corresponding lines of each stanza are carefully equi-syllabic with identical accentuation. Stanzas are short — from one to four lines. Freed from the severe restrictions of rhyme, such a song can be lucid and straightforward in expression. Moreover the melody of the refrain or antiphon, rather than serving as a setting for several stanzas, can clothe the words of the antiphon to the best advantage of the rhythm, accentuation and meaning. All the lyrics of Lucien Deiss are exclusively drawn from various passages scattered throughout the scriptures to form a unified theme in any one song.

Rhyme and meter, long abandoned by poets in favor of free verse, is a bane to freedom of expression and to further originality in hymnody. The folk song and Deiss type song vastly broaden the horizons of congregational repertory promising fresh and original alternatives to the hymn.

A third type of non-hymn, the Gelineau Psalm, should, at least, be mentioned here, even if the scope of this article does not warrant an analysis of the idiom, which also is of French origin. As in the Deiss song, this system of psalmody presupposes a cantor or choir singing the verses of the psalm in alternation with the congregation singing the antiphon.

Hymns and their non-hymn counterparts treated above comprise a body of songs that we might call "voluntary songs." The texts of these songs are "unofficial," and in certain parts of the Mass may be sung in place of the official text, and in other parts of the Mass where singing is optional. The Church itself provides (through the International Committee on the English Liturgy) an abundance of texts that are offered to publishers and composers to be set to music.

These official texts are virtually in prose, requiring "through-composed" music; they include the acclamations, the responses to the Scripture readings, the Ordinary, etc. The acclamations, most of which are short one or two line sentences, rank as top priority among all the optional places to sing in a well celebrated Eucharistic liturgy.

Thus we see there are a wide variety of song forms used in the Catholic liturgy; hence, in addition to hymns, a Catholic "hymnal"

might contain folk-songs, unrhymed antiphonal songs (e.g. Deiss, Gelineau, etc.) plus various and divers settings of the official prose text.

The Publishing Problem

The perplexing problem in Catholic church music lies not in the repertory of sacred songs — but in publishing. The publishers are in control. Unlike most major Protestant denominations, the Catholic church in America has no official hymnal or service book. It seems to prefer the competitive, free enterprise system in publishing, allowing private business to acquire songs, edit and sell the booklets and hymnals, while the Bishops look on with a *laissez faire* attitude. Like the U.S. Government, they want to stay out of business. Moreover the church that was formerly identified with absolute authoritarianism has no official governing or regulating body to control what is published or what is sung in the parishes. Consequently anyone is free to found his or her own publishing house and disseminate hymns and folksongs. Permission is needed only to publish the official text (with or without music). Hence any song whatsoever may be sung in a parish church, unless the watchful eye (or the alerted ear) of the pastor happens to be concerned about matters musical.

At present there are at least six hymnals, published by as many publishers, aimed at the Catholic market. In view of the potential sales based on the seating capacity of all the Catholic churches in America, a scant few of these hymnals are sold. The bound book type hymnal is not the common medium of worship in America. It is the throw-away booklets, commonly called "missalettes," that are used in nearly every parish in the country.

Missalettes

These booklets contain the Ordinary of the Mass (Lord, Have Mercy, Gloria, Creed, Holy, Holy, Holy and Lamb of God), the three scriptural readings with responses, and other prayers of the Mass (prayer by the priest-celebrant), while the remaining pages, about 1/3 of the booklet, contain hymns. Most of these disposables are issued monthly, some 9 times a year, and one is issued every week. The latter has 48 pages, the monthlies, 64 to 80 pages, while the 9 times a year booklet has 112 pages. At least 50% of the material is repeated in each subsequent issue.

If a year's supply of missalettes were bound into a hard cover book, each church would be throwing away each year huge quantities of hymn books yearly twice the size of the average Protestant hymnal. In a time of universal ecological crisis, of drastic fuel and energy shortages, the Catholic churches across the nation are disdainfully throwing into the trash heap nearly 7 million copies of these missalettes every month, or 84 million every year.

Now if such profligate waste were the price for fostering Sunday praise to God, the cost, the pollution (and the astronomical monetary profit to the publishers) might well be worth it. Ironically, however, that is not the case. The throw-away booklet is actually an obstacle rather than an aid in implementing the liturgy. It is the one remaining road block that stands in the way of a deeper understanding and appreciation of the "New Mass" that was designed by the Commissions of Vatican II. Because these booklets contain scriptural reading (three pericopes, which change every Sunday throughout a three year cycle) as well as the presidential prayers (the presiding priest is president of the worshipping assembly) the distinct roles of the various ministers are obscured. The lector proclaims the Word of God while the people, who should listen, follow the text as he reads. The priest enunciates those prayers proper to his function, while the congregation reads them silently.

Although the highest liturgical authority on worship, the Bishops Committee on the Liturgy, officially prefers that the scriptural readings and the presidential prayers be excluded from the peoples' books, most of the missalette-buying pastors have not as yet recovered from the Latin Mass mentality, which insisted that to "hear" Mass properly — and certainly to understand it — the people should read the English translation of all that is prayed by the priest in Latin.

What has all this to do with hymnody? Well, the greatest liability of the missalette lies in the music section. Some 50 hymns (sometimes words only, to conserve space) are the maximum quantity that can fill whatever pages of the booklet are left after the other material is fitted in. Hence only a fraction of the hymns that might be included in a hymnal can be printed in a missalette, and these hymns are selected by the publisher. The parish music director is restricted in his or her choice from a large body of songs.

To remedy this frustration, a large number of parishes now purchase hymnals simply as a hymn resource to supplement the missalette — a practice that outrageously compounds the extravagant waste.

The Competitive System

Even at best, the competitive system in hymn publishing is an unwise and inexpedient approach, simply because the parish, who should have access to all of the best hymns for its worship, can avail itself of the hymns owned by only one or the other publisher. In such a system, a monopoly, in which one publisher owns all the hymns, is most beneficial to the church at large.

Folk groups, however, will never find one collection of published songs, however complete, satisfactory for their purpose. Because of the ephemeral nature of the songs themselves, or because of the insatiable taste of the young people for newer songs, or because the copyrights of the preferred songs are distributed among several pub-

lishers, the folk-groups invariably resort to mimeographing their songs. According to a recent survey, more than 50% of all Catholic churches have mimeographed stacks of folk music in the pews. In order to derive some revenue from this illegal practice, many publishers have appealed to the consciences of the involved parties, by offering a "reprint license," whereby for a specified sum of money the licensee is free to reprint any or all of the publishers songs for one year. Only time can decide whether the do-it-yourself folk hymnal will survive.

Meanwhile the poor people of God are the unwitting victims of a hostile rivalry among a half a dozen publishers vying for a cut of the Catholic music market. The very concept of throw-away hymns and throw-away scriptures tends to reinforce their feelings of insecurity, of unending changes of a faith in a permanent state of flux.

Among the parishes of the nation there can be no common repository of hymns. Each month the hymn contents of the missalette changes; those hymns that are repeated in successive issues always have a different page number. It may be a minor point, but is impossible to become familiar with a worship book when it is replaced by a new and different one each month.

A National Hymnal?

There are faint voices raised from a few liturgists who decry the present situation in worship aids. Some have superficially explored the possibility of a national Catholic hymnal. So . . . they went to the cupboard to get them some hymns and psalms, but when they got there the cupboard was bare, and the poor national hymnal had none. The Catholic publishers would not release their hymn copyrights for love of church nor money. They make more profit from publishing (and republishing) the hymns themselves.

The Federation of Diocesan Liturgical Commissions, a much needed national organization with considerable clout as an advisory group to the Bishops, has not quite diagnosed the musical malaise in the church. Since efforts at a national hymnal were aborted in the first trimester, they have more recently grasped at the illusive straw of "copyright sharing" (already initiated by a few folk music publishers) as a panacea for church music ills. All music publishers, they urge, should grant individual parishes permission to print the publishers songs for a just fee. The suggestion gave rise to new commercial services; send us a dollar and the name of a song, and our computer will tell you the name of the publisher. A book called the "Music Locator" endeavors to give you the same information. The irony of it all: the church that doesn't want to go into the printing business, suggests that the parishes do.

Radiant beams of hope have just reached the earth from a bright new star — the National Association of Pastoral Musicians, a church-

backed organization with a magazine at the very pinnacle in quality. The subscription fee is reasonable. However, Catholic church music publishers have always put out their own magazines — slightly partisan, with slightly slanted articles and subtly (and not so subtly) free advertisements for their own publications. One such magazine is difficult to compete with (at least in circulation): it is sent regularly to every Catholic clergyman in the nation — free! Commercialism in Catholic church music is hard to contain.

The Bishops, were they cognizant of the state of affairs, would find themselves in the same position as our civil government in relation to big business (and publishing for Catholic congregations — rather than for Catholic choirs — is indeed big business). Shall they disrupt the status quo? Shall they dare compete with big corporations? Would they oppose those groups who are richly benefiting from repeated monthly royalties?

Every issue of a missalette, you know, is assessed royalties for each reprint of the official text of the Mass; and for every word of the Word of God a royalty goes to the publisher of whatever Bible is used. Composers fortunate enough to have their hymns thrown away each month find their income was never so good. Their royalties, thrusting them comfortably in the upper tax brackets, would be the envy of big-name composers — the contemporary counterparts of Beethoven and Bach.

Yet, with all these royalties there still remains a large profit for the publisher. After all, the parishioners pay for it — right through the collection basket.

Of the approximately half dozen or so different missalettes presently competing against each other, nearly 75% of the sales belong to one publisher. Most repugnant to the missalette publishers is the very concept of a permanent bound hymnal, even if this hymnal happens to be their own publication. A one time sale (of a hymnal) is simply not as financially lucrative as the repeat business of throw-aways — every week, every month, or 9 times a year. No stock, no inventory — just good old, dependable subscriptions.

What then is the state of hymnody in the Catholic Church? Put all the pieces together and you have a grand mosaic of confusion — as long as hymns and the Word of God are as disposable as diapers or plastic plates at a picnic.

(Your reactions to "The State of Catholic Hymnody" are invited. All letters will receive a postal card acknowledgement and a limited number of those received by May 10 will be published in our July issue. Send your reactions to Harry Eskew, Editor of *The Hymn*, New Orleans Baptist Seminary, 3939 Gentilly Blvd., New Orleans, LA 70126.)



Henry L. Williams

Henry L. Williams, Historian of The Hymn Society, is Librarian of Moravian College, Bethlehem, Pennsylvania. This first bibliography of hymnals currently used in American churches includes the larger Protestant bodies.

Bibliography of Hymnals in Use in American Churches -- I

Henry L. Williams

American Baptist Church

Hymnbook for Christian Worship, Charles Huddleston Heaton, John Paul Pack, Edward Hughes Pruden, editors. Bethany Press, St. Louis, and Judson Press, Valley Forge, 1970. 381 hymns. \$3.95
Supplier: Judson Press

Valley Forge, Pa. 19481

National Baptist Convention

National Baptist Convention, Incorporated

Progressive National Baptist Convention

Baptist Standard Hymnal, Mrs. A. M. Townsend, editor. Sunday School Publishing House, 1924. 745 hymns. \$4.95

Supplier: Sunday School Publishing Board

330 Charlotte Avenue

Nashville, Tenn. 37201

Southern Baptist Convention

Broadman Hymnal, Baylus Benjamin McKinney, editor. Broadman Press, Nashville, 1940. 503 selections. \$3.15

Supplier: Broadman Press

127 Ninth Avenue, South

Nashville, Tenn. 37234

Baptist Hymnal, Walter Hines Sims, editor. Convention Press, Nashville, 1956. 554 selections. \$4.00

Supplier: Convention Press

127 Ninth Avenue, North

Nashville, Tenn. 37234

Baptist Hymnal, William Jensen Reynolds, editor. Convention Press, Nashville, 1975. 512 hymns. \$4.35

Supplier: Convention Press

Christian Church (Disciples of Christ)

Christian Worship: A Hymnal, B. Fred Wise, editor. The Bethany Press, St. Louis, 1953. 558 hymns. \$3.95

Hymn Book for Christian Worship (with American Baptist Church — see above).

Supplier: The Bethany Press

2640 Pine Blvd. Box 179

St. Louis, Mo. 63166

Church of Jesus Christ of Latter-Day Saints

Hymns, The Church of Jesus Christ of Latter-Day Saints, edited by Church Music Department. Deseret Book, Salt Lake City, 1948. 389 hymns. \$2.30

Supplier: Deseret Book

44 East South Temple

Salt Lake City, Utah 84111

Episcopal Church

The Hymnal, 1940, edited by the Joint Commission on the Revision of The Hymnal 1940 (Canon Winfred Douglas). Church Hymnal Corporation, New York, 1940, 1943, 1961. 760 hymns including service music. \$3.55

Supplier: The Church Hymnal Corporation

800 Second Avenue

New York, New York 10017

Anglican Church of Canada

United Church of Canada

The Hymn Book, the Rt. Rev. F. H. Wilkinson, editor. Anglican Book Centre, 1971. 506 hymns. \$3.75 words only, \$5.75 music ed.

Supplier: Anglican Book Centre

600 Jarvis Street

Toronto, Ontario M4Y-2J6

American Lutheran Church

Lutheran Church in America

Service Book and Hymnal, edited by the Commission on the Liturgy and Hymnal. Augsburg Publishing House, Minneapolis, and Board of Publication, Philadelphia, 1958. 602 hymns. \$4.95

Supplier: Augsburg Publishing House

426 South Fifth Street

Minneapolis, Minn. 55415

Fortress Church Supply Stores

2900 Queen Lane

Philadelphia, Pa. 19129

Lutheran Church — Missouri Synod

The Lutheran Hymnal, edited by the Intersynodical Committee on Hymnology and Liturgics for the Evangelical Synodical Conference of North America, W. G. Polack, chairman. Concordia Publishing House, St. Louis, 1941. 660 hymns. \$4.75

Worship Supplement, edited by Commission on Worship, A. R. Kretzmann, chairman. Concordia Publishing House, 1969. 93 hymns. \$1.50 pew edition. \$8.00 organist's edition.

Supplier: Concordia Publishing House

3558 S. Jefferson Ave.

St. Louis, Mo. 63118

Contemporary Worship 1 — Hymns, edited by Inter-Lutheran Commission on Worship, 1969. 21 hymns. \$.75

and

Contemporary Worship 4 — Hymns for Baptism and Holy Communion, edited by Inter-Lutheran Commission on Worship, 1972. 30 hymns. \$.45. \$1.50 accompaniment edition. Jointly published by and available from Augsburg, Concordia and Fortress.

African Methodist Episcopal Church

AMEC Hymnal, edited by Revision Committee, AMEC Publishing Co., Nashville, 1954. 673 hymns. \$4.00

Supplier: AMEC Publishing Co.

414 Eighth Ave. So.

Nashville, Tenn. 37203

United Methodist Church

The Methodist Hymnal, Carlton R. Young, editor. Nashville, The Methodist Publishing House, 1966. 552 hymns. \$4.95

Supplier: Cokesbury Book Store

201 Eighth Ave., South

Nashville, Tenn. 37202

United Presbyterian Church in the U.S.A.

Presbyterian Church in the U.S.

Cumberland Presbyterian Church

Reformed Church in America

The Hymnal, Clarence Dickinson, editor, Calvin W. Laufer, assistant editor. Philadelphia, Presbyterian Board of Christian Education, 1933. 492 hymns, 22 orisons, 95 responses and canticles. \$3.85

Supplier: The Westminster Press

Witherspoon Bldg.

Philadelphia, Pa. 19107

The Hymnbook, David Hugh Jones, editor. Richmond, Philadelphia, Pittsburgh and New York. John Ribble, Publisher, 1955. 527 hymns, 72 service music selections. \$4.00

Supplier: Westminster Press

The Worshipbook — Services and Hymns, Robert McAfee Brown, David G. Buttrick, and Robert Carwithen, editors. Philadelphia, The Westminster Press, 1972. 333 hymns, 44 musical responses. \$4.50 pew edition, \$9.00 pulpit edition, \$11.25 organist's edition.

Supplier: The Westminster Press

(Continued on page 66)



Erik Routley

Dr. Routley, distinguished hymnologist, is a minister of the United Reformed Church of Britain and is Professor of Church Music at Westminster Choir College, Princeton, New Jersey. His latest book is a companion volume (1977) to Westminster Praise (1976), his hymnal supplement (both by Hinshaw Music, Chapel Hill, North Carolina). This article is a sequel to his "Hymn Writers of the New English Renaissance" in our January issue.

The Background of the English Renaissance in Hymnody

Erik Routley

I have been asked to say why I think the hymn-explosion of the late 1960s occurred in England, and especially why we have produced such a crop of fine writers all at the same time.

The question is a tempting one but I am not sure that it really exists. I should myself be very cautious about attributing this phenomenon to any specific cause. After all — why Watts, or why Wesley? Well, the answer in those cases would be the familiar one that the necessity produced the man, and that is very largely true in the case of the leading hymn writers of contemporary Britain. If it looks as if people will want what you find you can do, you do it. It is perfectly possible to be able to do it, and to do it to some extent, and for nobody to take any notice at all.

Certainly there was a need. As I said before: the early 20th century was not very fertile in hymn writing. By contrast the second half opened with a massive theological stirring which has had its effect on everybody's thinking. It really did look as if people were going to welcome new hymns that enabled them to sing about their new experiences. What I did not spend much time on in my preceding article was the vast effluent of rubbish that the same era produced. That had the same cause, and was, I judge, a bad answer. People really did think that the church of the new age was positively going to want that which was mediocre, slovenly, and casual. They deliberately wrote it so.

What is interesting, however — and what I think may be more difficult to explain — is why we got so much good hymnody from such people as Pratt Green, Wren and Kaan. Partly this was because these writers were discontented with the rubbish I mentioned above, and partly it was because they did not so positively reject the church as did some of the more radical dissenters.

You notice, for example, that Wren and Kaan all the time, and

Pratt Green almost all the time, wrote in familiar meters. This means that they want their material sung by congregations who are used to singing hymns: they write them to go to well known tunes, no matter how many good new ones their hymns may inspire. So they are not like the people who assume that the church needs to alter *all* its habits at once: they do not write what you are obliged to learn a new tune for, what you cannot readily accompany on an organ, and what implies a total rejection of everything the church has inherited from the past. Rather often Kaan's verses sound a little odd when sung to "straight" hymn tunes, and go better when set in contemporary style, but basically Kaan wrote for his people at Pilgrim Church, Plymouth, and he was content to let them sing anyhow they liked provided they could sing the new thoughts he was evoking from them.

Wren, indeed, did make one or two attempts to write new hymns not only to the tunes of old ones but beginning with the opening lines of old ones. (Percy Dearmer did this quite often in *Songs of Praise* fifty years ago). These were not, I think, successful: but at least he has written nothing that cannot be sung immediately if one will find a well known tune, Pratt Green, I think, only strayed from the well-beaten metrical path in one of his greatest pieces, "Hymn in Honour of the Holy and Undivided Trinity": and within a very short time a musician provided him with a magnificent and appropriate tune.

In another sense there was a need. You noticed that Pratt Green is a Methodist minister, and Wren, Kaan and Geyer are all ministers of what used to be the Congregational Church. These happened to be the two streams of English religious culture in which hymnody flourished most vigorously when hymns began to be sung in England. The Congregationalists had Watts, the Methodists Wesley. Very much in Methodism, rather less but still noticeably among the Congregationalists, the sheer bulk, as well as the dogmatic sufficiency of their archetypal hymn-writers suppressed the desire in new writers to supplement them. Congregationalists were never so obedient, or so easily impressed by authority, as Methodists, so there was a fairly steady stream of hymnody from their people in the 19th century: but nothing like what there was when the Anglican explosion was set off by the Oxford Movement. There was room, in the 1960s, for some really significant material from Congregationalist authors, and there was a crying need for something to compete with Wesley for the Methodists. It is Pratt Green's special distinction that we can talk of him and the great Charles in the same breath without much sense of incongruity.

But when all that is said, I am always less interested in origins than in ends: less in first causes than in final causes. I don't claim to be right in what I have said up to now, and don't greatly care if I am

proved to be wrong. But I do hope I am right in saying that the existence of this cluster of exciting and graceful hymn-writers indicates something about the future. I am sure that the fact that this hymnody exists, is being accepted, and is travelling rapidly outside its country of origin, means that the ordinary people who sing hymns are not, as we were all taught to believe and even to hope ten years ago, in a sinking ship. On 5 October 1972 we were packed into Westminster Abbey for the inauguration of the United Reformed Church — the first major union of denominations in Europe since the Reformation. The denominations were the Congregational and the Presbyterian, and nothing could have been more appropriate than that the new Methodist singer should provide one of the hymns we sang. It was Pratt Green's "Christ is the world's light," and we raised the roof with it. There was no choir — no room for one: the choir-stalls were jammed tight with moderators and ecclesiastical primates of all shapes and sizes. We had to have something everybody could sing. There was a tune to this that we all knew: so off it went. It had been in circulation three years, but it was as if we had known it all our lives.

Now that seems to be what the new hymn writers are after. It is, anyhow, what I think a good hymn writer should be after. He should be, in the formula which I think Walford Davies invented, original in both senses: he should say what is new and originates in himself, and he should connect it with what is the origin of all our faith; and he will also be wise to make it accessible to ordinary singers. That is what these people have done. They are far more "original" than those who used outmoded, commonplace, threadbare musical idioms and think they are saying something new because they say it with a guitar, or address God as "You." These writers have combined a neighborly simplicity, which enables them to communicate easily with the singer, with an alert sensitiveness to the special needs of the age; and that is always the duty of a good hymn writer.

Bibliography of Hymnals

(Continued from page 63)

United Church of Christ

Pilgrim Hymnal, Ethel and Hugh Porter, editors. United Church Press, Philadelphia, 1958. 496 hymns. \$5.00

The Hymnal of the United Church of Christ, John Ferguson and William Nelson, editors. United Church Press. Philadelphia, 1974. 313 hymns plus service music. \$5.00

Supplier: United Church Press

1505 Race Street

Philadelphia, Pa. 19102

The Consultation on Ecumenical Hymnody

Ford Lewis Battles and Morgan Simmons



Ford Lewis Battles

Ford Lewis Battles, Schaff Professor of Church History at The Hartford Seminary Foundation for 17 years, has since 1967 occupied the chair of Church History and History of Doctrine at Pittsburgh Theological Seminary, where he also teaches courses in hymnology and worship. He served on the United Church of Christ's Hymnal Committee and as a participant in the Consultation on Ecumenical Hymnody. His paraphrases from Greek, Latin and German prose texts appear in the UCC Hymnal (1974) and in A New Song 3 (ed. with David L. Thorburn, 1971).



Morgan Simmons

Morgan Simmons, organist-choirmaster of the Fourth Presbyterian Church in Chicago, is a Presbyterian Church in the USA representative on the Consultation on Ecumenical Hymnody. As vice-president of the Hymn Society he is program chairman for the Convocation to be held in Chicago, May 15-17. His biographical sketch appeared with those of the other HSA officers in the October 1976 issue of The Hymn.

In the practical spirit of listening to one another the Consultation on Ecumenical Hymnody was born in 1968. When the United Church of Christ equipped its newly formed hymnal committee for its task in 1966, the General Synod of that denomination laid a strong ecumenical charge upon it. No one at that time imagined that such marching orders would lead to a single, ecumenical hymnal even for the COCU churches. But it was hoped that in the various hymnal revisions or supplement projects then under way some sort of cooperation or at least sharing of experience might result. Those of us then engaged in separate hymnal ventures knew several things: 1) that at least half of the hymns we would choose were from the common store, 2) that gathering and compiling and editing a hymnal is not a different task for a Presbyterian or a Lutheran or an Episcopalian, 3) that the physical production, promotion and marketing of hymnals and hymnal supplements are problems common to all

denominations. Hence we decided in 1968 to begin listening to one another.

Because we were not an official ecumenical body in the strict sense but rather a band of officially recognized enthusiasts, duly representing our respective churches, we came to our work with real zest. An original listing of hymns common to the COCU bodies, compiled by Charles Butts of the UCC Hymnal Committee was quickly converted into a much larger and more representative list to which our expert Lutheran colleagues gave their precise textual attention. Our chief accomplishment so far has grown out of that study of the common core of hymnody. In the most democratic manner possible (in a series of ballots) we arrived at a list of 150 hymns which we deemed worthy of being called an ecumenical list. It is hoped that future hymnals will at least signal those hymns in their collections that appear in the ecumenical list.¹

More recently an additional list of hymns, common to the various churches, is in preparation, and it will include 80 texts and their suggested tunes. Both lists indicate the form of the text and tune which was deemed to be the best.

In arriving at this common core, we discussed many things: problems of copyright, printing, format, etc.; one of the most persistent questions was that of new hymns and all the matters attendant thereon. Where do you find poets? How do you encourage good texts to be written? What composers will launch these texts with new but not impossible musical settings? What kind of hymns do you ask the experts to write? The Canadians, the Episcopalians, UCC, Lutherans and Methodists recounted their respective searches for new materials; the Roman Catholic of the Chicago Archdiocese shared with us the efforts that went into the making of their *Johannine Hymnal*. We exchanged supplements and hymnals as they came out. One thing was obvious from our discussion: we had all been treading the same path, however different our results.

Could our search for new hymnody be more successful if we carried on in concert, or at least in close cooperation if still separately? The later consultations moved away from the necessary house-keeping details of the initial stage to questions of strategy, of language, musical styles, of spiritual and liturgical needs. We are confessedly groping now. We are quite aware of the diversity of our styles of worship and the consequent reality that no one innovative hymn is going to fit the need of every ecclesial community. We are aware, however, that all of us profess the following of Christ and are charged with advancing his kingdom in the same modern world. We suspect, then, that we are closer to one another hymnically than we ever realized before this Consultation began its precarious existence.

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Chicago and Hymnody: A Tourist's Guide

Paul Westermeyer



Paul Westermeyer

Paul Westermeyer is a professor of music at Elmhurst College, Elmhurst, Illinois and choirmaster of Grace Lutheran Church at Villa Park. His Ph.D. dissertation in progress at the University of Chicago is entitled "Theology and Cultic Song in the Lutheran and German Reformed Churches of Pennsylvania, 1830-1900"

Chicago evokes multiple images: "the windy city," the Democratic "machine," the late Richard J. Daley, clout, perhaps several universities and colleges, a hustling and bustling mid-Western metropolis, O'Hare Airport, Lake Michigan, an imposing skyline. Chicago, however, does not call to mind any monument to hymns and their history. But if you probe beneath the surface, you quickly learn that Chicago is not without hymnic interest. A brief tour of the city will introduce some of its people and places connected with hymnody.

We begin on the south side in Bedford Park at the Gregorian Institute of America (G.I.A.) Publications, Inc. G.I.A. came to Chicago in 1967 when it moved from Toledo. Its current Editor, Robert Batastini, conducts workshops about hymnody and serves as Choirmaster-Organist at St. Barbara's in Brookfield. Batastini is Principal Editor of G.I.A.'s *Worship II*,¹ a marvelous comprehensive, well thought-out, and well-executed Roman Catholic hymnal and service book. An equally able Accompaniment Edition goes with *Worship II*. *Worship II* succeeds and is a total revision of *Worship*, which Batastini also edited and G.I.A. published in 1971.²

We move east from Bedford Park toward Lake Michigan and stop in Hyde Park at the University of Chicago. The library resources at the University combined with those of the seminaries that cluster nearby combine to make a store of hymnological material available. In addition to standard things, there are also rare finds like Benjamin Keach's *The Breach Repair'd*³ (at Regenstein Library, U. of C.). The Archives of the Lutheran Church in America are housed at the Lutheran School of Theology at Chicago where Hymnal Committee minutes of the former Danish, Augustana, and United Lutheran Church in America are available. Archivist Joel Lundeen, a Lutheran minister, organist and choirmaster, has himself written hymns,⁴ taught and lectured on hymnody, and now is a member of the Subcommittee on Hymn Texts of the Inter-Lutheran Commission on Worship.



Lutheran School of Theology at Chicago

Several other notables relate to this area. H. Augustine Smith, (1874-1952) hymnologist and editor,⁵ taught hymnology and church music both at Chicago Theological Seminary and the Divinity School of the University of Chicago. He also directed music and was the tenor soloist at First Congregational Church. Don Yoder, authority on Pennsylvania spirituals, is a University of Chicago graduate.⁶ And just down the street from the University, Hyde Park Union Church recalls Pastor Rolland W. Schloerb (1893-1958) who served the church from 1928 to 1958. Schloerb penned numerous hymns, including "O Church of God, our solitude forsaking"⁷ (a current favorite at Hyde Park Church) and "O God whose will is life" which will be included in *Ecumenical Praise*. (We'll encounter that hymnal again when we get to Hope Publishing Company.)

From the University of Chicago we travel north along Lake Michigan and stop in the vicinity of the Water Tower. Nearby Fourth Presbyterian Church is where Morgan Simmons presides over the organ and choir. His dissertation is on hymnody,⁸ he teaches hymnody and church music at Garrett-Evangelical Theological Seminary, and he is currently Vice President of the Hymn Society of America.

From Fourth Presbyterian Church we walk a few blocks to The Newberry Library. For anyone who wants to do research about hymnody, especially in America, Newberry holds a wealth of materials. In 1891 Newberry purchased the Hubert P. Main (1839-1925) collection of hymnology. Main was a hymn-tune writer and a prodigious collector of hymnals and tunebooks.⁹ At the time of the Main purchase Upton said Newberry's collection included

a complete chronological list of psalmody and hymnody beginning with Ravenscroft, Sternhold and Hopkins, and other psalm books brought over by the Puritans coming down to the present.¹⁰

Since 1891 Newberry has continued to add to its holdings, particularly in April, 1966, when a special purchase was made from the Collectors' Center, Denver, Colorado. The Newberry collection is especially rich in nineteenth century materials, though there are other items of interest. The Special Collections, for instance, includes a 1650 edition of Cotton's *Singing of Psalms a Gospel Ordinance*.¹¹



Leo Sowerby, 1895-1968

We travel a few blocks south to the Episcopal Cathedral of St. James and are reminded that Leo Sowerby spent many years there as organist. Sowerby's harmonizations and tunes can be found outside the *Episcopal Hymnal 1940*. *The Hymnal of the United Church of Christ*, 1974, for example, uses his tune *Rosedale* for "Come, risen Lord,"¹² and *The Methodist Hymnal*, 1964, uses his tune *Perry* for "Beneath the forms of outward rite."¹³

Chicago is perhaps most famous (or most infamous, depending on one's perspective!) for the gospel hymnody associated with Moody and Sankey. The Moody Bible Institute, a few blocks west of St. James, calls to mind a number of persons associated with gospel music and Moody: George F. Root (1820-1895), P. P. Bliss (1838-1876), Ira D. Sankey (1840-1908), Major D. W. Whittle (1840-1901), James McGranahan (1840-1907), George Coles Stebbins (1846-1945), D. Brink Towner (1850-1919), and E. O. Excell (1851-1921).¹⁴

After teaching singing, assisting Lowell Mason, publishing, and organizing Root's Normal Musical Institute in New York, George Root came to Chicago in 1860 to set up the Root and Cady Publishing Company. P. P. Bliss was called to Chicago as a representative for Root and Cady, met Moody in 1869, ran the music program at First Congregational Church for three years, joined Major Whittle as his singing evangelist, and of course wrote and compiled gospel songs. Sankey's association with Moody, his baritone voice, Estey reed organ, and his enormously popular gospel songs and com-



Moody Bible Institute

pilations are well-known. Mayor Whittle made his way from Massachusetts to Chicago as a youth before the Civil War and under Moody's influence became an evangelist. He began writing hymns in 1875. Many of them were set to music by James McGranahan who succeeded Bliss as Whittle's singing assistant. (Bliss died tragically in 1876 in the Ashtabula, Ohio, train disaster.) From 1870 to 1874 Stebbins directed the music program at First Baptist Church in Chicago. During that time he met Moody and Sankey and later spent 25 years in association with them and their campaigns. By the time of his death he had written 1500 hymns. Towner, another prolific gospel song writer, took charge of music at Moody Bible Institute in 1893. Ten years earlier, Excell — a singing evangelist and composer of gospel songs—began another of the gospel song publishing companies in Chicago. In short, Chicago in the last half of the nineteenth century was a focal point for gospel hymnody.



North Park Theological Seminary

We now follow the Chicago River north and west for about five miles until we come to our next step, North Park Theological Seminary of the Evangelical Covenant Church of America. The former chaplain and librarian at the seminary is J. Irving Erickson. Currently Chairman of the Covenant Church's Hymnal Commission

which in 1973 produced *The Covenant Hymnal*, Erickson has recently written *Twice-Born Hymns*.¹⁵ The book is in three parts: Part I traces the denomination's hymnodic development from the reformation to the 1973 *Covenant Hymnal*, Part II concerns itself with texts and tunes, and Part III is biographical. (A review of *Twice-Born Hymns* appears in this issue. — Ed.)

We continue in a northerly course until we come to Evanston, another center of hymnic interest. For those who want to study temperance hymnody, the headquarters of the National Women's Christian Temperance Union is in Evanston. The library at the headquarters has a box of uncatalogued hymnbooks which stretch from 1870 to the present. There are multiple copies of some books, more than twenty of *The White Ribbon Hymnal*.¹⁶



Garrett Evangelical Theological Seminary

A few blocks north of the W.C.T.U., Garrett-Evangelical Theological Seminary provides a wealth of materials for those interested in early Methodist hymnody. Hymnbooks of the Wesleys, peppered here and there with Watts and Whitefield, cover at least fifteen feet of shelf space and reach back to Charles Wesley's *Hymns and Sacred Poems* of 1749.¹⁷ Garrett's Library is also rich in more standard hymnological holdings.

Garrett, Seabury-Western Seminary across the street, Northwestern University adjacent to Garrett, and First United Methodist Church have had several hymnodic sorts connected with them. Georgia Harkness (1891-1974), Professor of Applied Theology at Garrett from 1940 to 1950, wrote the hymn "Hope of the World" for the Second Assembly of the World Council of Churches which met in Evanston in 1954.¹⁸ We have already encountered Morgan Simmons. His predecessor at Garrett was Austin Lovelace. Both Lovelace and Simmons have also served as ministers of music at First Methodist Church, and Lovelace's hymn tune *Hinman*¹⁹ is named for the street on which the church is located. Lovelace of course has also written about hymns.²⁰ *Peter Christian Lutkin* (1858-1931) delivered the

first Hale Memorial Lecture at Seabury-Western Seminary on the subject *Church Hymns and Church Music*. Lutkin was the first Dean of Northwestern's School of Music, wrote about hymns, edited hymnals, and wrote hymn tunes.²¹ Canon Winfred Douglas (1867-1944) delivered the 1935 Hale Lecture at Seabury-Western. It was entitled *The Praise of God*, but is better known in print as *Church Music in History and Practice*.²² Though usually associated with Union Seminary's School of Sacred Music where they taught, it might be remarked that Clarence Dickinson, Hugh Porter, and Ethel Porter all were graduates of Northwestern. Helen Dickinson taught both at Northwestern and Union Seminary.²³

We have now covered the lakefront, so we start journeying west. The first stop is Oak Park at the headquarters of the American Catholic Press which publishes *The Johannine Hymnal*.²⁴ This hymnal is perhaps unique in its gapped numbering system. The intention is to provide for future additions, to allow parishes to add their own hymns, and to structure coincidences of psalm and hymn numbers. The book had its genesis when the principal editors were students at St. Mary of the Lake Seminary in Mundelein where Father Richard Wojcik was and is music director. Michael Gilligan is now a priest at St. Ann's in Lansing, Illinois, and Joseph Cirou is a priest and an organist-choirmaster at St. Gerard Majella in Markham. An accompaniment edition is available, edited by Helen Silvia who works in Park Forest as organist at Faith United Protestant and guitarist at St. Irenaeus.

Travelling to the next western suburb, River Forest, brings us to Concordia Teachers College. There Carl Schalk — editor of *Church Music*, composer of hymns and choral settings of hymns, and thoughtful writer of articles related to hymnody — has carefully catalogued three collections of hymnic materials: Concordia's general collection, materials donated by Adalbert, Raphael Kretzmann, and Schalk's own private collection.²⁵ There are books from most denominations, but the collection is especially rich in German Lutheran service books and hymnals. The German Lutheran tradition is carried on at Concordia not only by Schalk, but by his colleagues, among them Richard Hillert and Paul Bunjes.²⁶

The next stop is a little farther west in Elmhurst. Armin Haeussler's library and notes are housed at Elmhurst College, having been donated by Mrs. Haeussler in 1973. Haeussler's books include Philip Schaff's autographed set of Koch, *Geschichte des Kirchenlieds und Kirchengesangs*.²⁷ Of more interest perhaps are two file drawers of notes. One drawer has folders on each hymn of *The Hymnal* of the Evangelical and Reformed Church, 1941, which Haeussler used in the preparation of his *Handbook to the Hymnal*,²⁸ the other is a series of miscellaneous notes. Haeussler (1891-1967) lived and worked as a pastor in the Chicago area from 1958 to 1967.



Elmhurst College Library

We move just south of Elmhurst now to Christ Church in Oak Brook where Hughes Huffman is Director of Music. Huffman is one of the editors of and chief contributors to InterVarsity's *Hymns II*.²⁹ Published in nearby Downers Grove, the book is an interesting combination of the old and the new. It depends heavily for its Psalms on G.I.A.'s *Psalm Praise*.³⁰ Fourteen hymns from *Hymns II* have been arranged for a choral and instrumental ensemble and recorded by Huffman.³¹



Bethany Theological Seminary

Bethany Theological Seminary is a few miles west of Christ Church. There we meet Hedda Durnbaugh, the Special Collections Librarian and the Chicago area's resident expert on Brethren hymnody. Durnbaugh is currently tracking down Brethren hymn writers and compiling a complete list of the spiritual songs and hymnbooks of the Brethren from 1720 to 1903.³² She is also cataloguing the Cassell Collection at Bethany Seminary which includes a number of German hymn and psalm books. The first American Brethren hymnal, *Das Kleine Davidische Psalterspiel*,³³ is part of the collection, along with hymn and psalm books that are not specifically

Brethren. Before leaving Bethany Seminary we need to mention Alvin Brightbill (1903-1976) who had a life-long association with Bethany. Known outside the Brethren for his successful pioneering efforts in speech diagnosis and aid to young preachers, he was known within Brethren circles for his dynamic leadership of hymn singing.



The Community of Christ the Servant

From Bethany's Library we cross the street to the office building that houses The Community of Christ the Servant. Pastor Jack W. Lundin emphasizes "catholicity of form and diversity of expression." He and The Community conduct a special ministry to jazz musicians, so their hymnody reflects that concern. The resident composer of texts and music is Burrell Gluskin who also teaches at Triton College. Some of Gluskin's upbeat hymns are published in *Joyful Noises*,³⁴ though non-published materials also are used by the church.



Hope Publishing Company

Our last stop is much farther west, Hope Publishing Company in Carol Stream. Hope was founded in 1892. Its original quarters were in Chicago, but in 1971 they were moved to Carol Stream. Hope has several hymnic points of interest. President George H.

Shorney, Jr. has compiled three notebooks related to its history. One contains a chronological series of prefaces, hymns, catalogues, etc. published by Hope. Another notebook is a chronological sequence of miscellaneous materials from c. 1878 to 1975: a manuscript of Lowell Mason; letters of Moody, Sankey, McGranahan, and others; programs; etc. A third notebook is devoted to Fanny Crosby and includes pictures, hymns, articles, and the 1975 Certificate of Crosby's election to the Gospel Music Hall of Fame. Second, Hope will shortly be publishing some unpublished hymns of Fanny Crosby. These were acquired when Hope bought out Biglow and Main. Donald P. Hustad is doing the editing. Third, Hope has several shelves crammed with Baptist and Methodist hymnals from the last half of the nineteenth century. Finally, Hope is still at the business of hymns as their soon-to-be published hymnal *Ecumenical Praise* indicates.³⁵ The book promises to have catholic scope in both texts and music.

This "tour" would not be complete without two additional comments. 1) F.E.L. (Friends of the English Liturgy), though now in Los Angeles, began in Chicago. 2) There is no specific black church to pinpoint, but it needs to be said that the black community as a whole in Chicago perpetuates more indigenous black music — including "Dr. Watts Hymns" with their call-response structure — than most other northern urban centers. Also Thomas A. Dorsey, "the father of gospel music" and former jazz pianist for Bessie Smith, created the form called Dorsey hymns.³⁶ Dorsey makes his home in Chicago.³⁷

Chicago is not the Milan of Ambrose, the Rome of Gregory, the Jerusalem of John Damascene, the Wittenberg of Luther, nor the Geneva of Bourgeois and Marot. Chicago boasts no Fortunatus, Gerhardt, Wesley, Newton, Neale or Winkworth. Chicago does represent however a remarkable multiplicity of hymnic practices and resources. Come to Chicago then not to find a Watts or a Neander. Come to Chicago instead to experience the rich diversity of catholicity, in, with, and under the wind, bustle, and skyline.

FOOTNOTES

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⁴His communion hymn, "Now we join in celebration" to the tune *Schmücke dich* is number 25 in Inter-Lutheran Commission on Worship, *Contemporary Worship 4: Hymns for Baptism and Holy Communion* (Minneapolis: Augsburg, 1972).

⁵H. Augustine Smith, *Lyric Religion: The Romance of Immortal Hymns* (New York: Fleming H. Revell Company, 1931); H. Augustine Smith (ed.), *The New Church Hymnal* (New York: D. Appleton-Century Company, 1937).

- ⁶Don Yoder, *Pennsylvania Spirituals* (Lancaster, Pennsylvania Folklife Society, 1961).
- ⁷Hymn 425 in the *North American Hymnal*, 1956, of the North American Baptist General Conference.
- ⁸Morgan F. Simmons, *Latin Hymnody: Its Resurgence in English Usage* (Union Seminary School of Sacred Music: Unpublished SMD Dissertation, 1961).
- ⁹See J. H. Hall, *Biography of Gospel Song and Hymn Writers* (New York: Fleming H. Revell Company, 1914), 140-146.
- ¹⁰George P. Upton, "The Musical Department of the Newberry Library," *Music*, I (Dec., 1891), 104.
- ¹¹John Cotton, *Singing of Psalms a Gospel Ordinance* (London, 1650).
- ¹²Hymn 215.
- ¹³Hymn 321. Perry was written for *The Methodist Hymnal*, 1964. See Fred D. Gealy et al. (ed.), *Companion to the Hymnal, a Handbook to the 1964 Methodist Hymnal* (Nashville: Abingdon Press, 1970), 116.
- ¹⁴Hall provides biographical data on all these men, and the Moody Bible Institute Library has vertical files on all of them but Root.
- ¹⁵J. Irving Erickson, *Twice-Born Hymns* (Chicago: Covenant Press, 1976).
- ¹⁶Anna A. Gordon, *The White Ribbon Hymnal or Echoes of the Crusade* (Chicago: Women's Temperance Publishing Association, The Temple, 1892).
- ¹⁷Charles Wesley, *Hymns and Sacred Poems* (Bristol: Felix Farley, 1749).
- ¹⁸Hymn 161 in *The Methodist Hymnal*, 1964.
- ¹⁹Hymn 471 in *The Hymnbook*, 1955, of the Presbyterian Church, United Presbyterian Church, and Reformed Church in America. Lovelace composed the tune at the request of James R. Sydnor for *The Hymnbook*. See Gealy, 371.
- ²⁰See, for instance, Austin C. Lovelace, *The Organist and Hymn Playing* (New York: Abingdon, 1962), and *The Anatomy of Hymnody* (New York: Abingdon, 1965.)
- ²¹A representative writing is Peter Christian Lutkin, *Hymn-Singing and Hymn-Playing* (Evanston: Northwestern University, 1930). Lutkin was one of the editors of *The Methodist Hymnal*, 1905 and the *Episcopal Hymnal*, 1916. His tune *Carman* is one of two in the *Episcopal Hymnal 1940* for the text "Come, my soul, thou must be waking" (Hymn 154).
- ²²Winfred Douglas, rev. with additional material by Leonard Ellinwood, *Church Music in History and Practice* (New York: Charles Scribner's Sons, 1962). First publication was in 1937 before Ellinwood's revision.
- ²³In addition to their other hymnic activities, Hugh and Ethel Porter were the music editors for the *Pilgrim Hymnal*, 1958. Clarence Dickinson, assisted by Helen Dickinson, edited *The Hymnal of the Evangelical and Reformed Church*, 1941.
- ²⁴Joseph Cirou, Michael Gilligan, Lawrence Duris (ed.), *The Johannine Hymnal, In Memory of John F. Kennedy and John XXIII* (Oak Park: American Catholic Press, 1970).
- ²⁵Carl Schalk (comp.), *Hymnals and Chorale Books of the Klinck Memorial Library* (River Forest: Concordia Teachers College, 1975). Schalk is the author of *The Roots of Hymnody in The Lutheran Church—Missouri Synod* (St. Louis: Concordia Publishing House, 1965).
- ²⁶Bunjes, Hillert, and Schalk all are contributors to the *Worship Supplement*, 1969, of the Lutheran Church—Missouri Synod. Hillert has composed the first setting of the communion service for the proposed new service book and hymnal of the Lutheran Church in America, The American Lutheran Church, The Evangelical Lutheran Church of Canada, and the Lutheran Church—Missouri Synod.
- ²⁷Edward Emil Koch, *Geschichte des Kirchenlieds und Kirchengesangs* (Stuttgart: Chr. Belser'schen, 1866-1872), 7 vols.
- ²⁸Armin Haussler, *The Story of Our Hymns: The Handbook to the Hymnal of the Evangelical and Reformed Church* (St. Louis: Eden Publishing House, 1952).
- ²⁹Paul Beckwith, Hughes Huffman, Mark Hunt (ed.), *Hymns II* (Downers Grove: InterVarsity Press, 1976). *Hymns II* is a complete revision of Paul Beckwith (ed.), *Hymns* (Downers Grove: InterVarsity Press, 1947).
- ³⁰Michael Baughen et al. (ed.), *Psalm Praise* (Chicago: G.I.A. Publications, 1973).

(Continued on page 87)

Introducing the Promotion Committee

(Committee Chairman James A. Rogers was introduced in our January issue.)



Robert E. Fort, Jr.

Robert E. Fort, Jr. was born March 10, 1930 at Ocala, Florida. He is a college teacher, organist and choir director. He studied at the University of Florida (B.S.), Southern Baptist Theological Seminary (B.S.M.), the University of Rochester (M.M.), Union Theological Seminary (D.S.M.) and Oxford University (sabbatical leave). Although he is a Southern Baptist, he has served as organist-director of Fairmont Presbyterian Church, Cleveland Heights, Ohio and since 1966 has been organist-director of the First Presbyterian Church, DeLand, Florida. He taught formerly at Coker College, Hartsville, South Carolina and since 1965 has taught at Stetson University, where

he is Professor of Church Music. Address: School of Music, Stetson University, DeLand, FL 32720.



Charles H. Heaton

Charles Huddleston Heaton was born in Centralia, Illinois, November 1, 1928. He is a minister of Music, organ recitalist, editor, writer and lecturer. He studied at De Pauw University (B.M.) and Union Theological Seminary (M.S.M. and D.S.M.). He also holds the American Guild of Organists' FAGO. He has served in the music ministries of Presbyterian churches in Pittsburgh and St. Louis and of Temple Israel in St. Louis. He has been a Lecturer in Music at Eden Theological Seminary. He edited the *Hymnbook for Christian Worship* (American Baptists and Disciples, 1970). He is author of two books published by Bethany Press: *How to Build a Church Choir* (1958) and *A Guidebook to Worship Services of Sacred Music* (1962). He has written articles in many publications. From 1962 to 1969 he edited the church music department of *Clavier* magazine. Since 1969 he has been Book Reviewer for *Music/The AGO Magazine*. Address: 5436 Plainfield Street, Pittsburgh, PA 15217.



Sr. Theophane Hytek

Sister Theophane Hytek was born in Stuart, Nebraska, February 28, 1915. She is a college teacher, composer and organist. She holds the B.M. degree from Alverno College (organ major), the M.M. from Wisconsin Conservatory of Music (organ major, composition minor), the M.M. from De Paul University (composition) and the Ph.D. from the University of Rochester (composition). She also has been awarded the FAGO by the American Guild of Organists. Since 1941, except for two years' absence, she has been on the faculty of Alverno College. She has participated extensively as an organ recitalist and in church music workshops. Her church music compositions include Masses, motets, psalms, hymns and organ works. Her *Pilgrim Mass* for cantor, congregation, SATB choir and organ was commissioned for use during the International Eucharistic Congress at Philadelphia in 1976. Address: Department of Music, Alverno College, 3401 S. 39th St., Milwaukee, WI 53215.



Cecil E. Lapo

Cecil E. Lapo, a native of Flint, Michigan, was born March 12, 1910. He is a church music administrator, writer, composer and clinician. He holds the B.M. from Westminster Choir College and the D.M. from Mount Union College, Alliance, Ohio. He served in the music ministry in the Presbyterian Church for seven years and then in Methodist churches for more than 30 years. Following his years of local church work, he was Director of the Ministry of Music for the Local Church Division of the United Methodist Church's Board of Education, a position which included involvement in numerous church music institutes, workshops and convocations, as well as Executive Secretary for the Fellowship of United Methodist Musicians. He has composed 50 anthems and organ works and has written articles for *Music Ministry* and other denominational periodicals. He is now Executive Director of the Choristers Guild, an organization of 10,000 members which fosters the development of children's choirs in local churches. Address: Chorister's Guild, P.O. Box 38188, Dallas, TX 75238.

Austin C. Lovelace, a native of Rutherford County, North Carolina, was born March 26, 1919. He is a minister of music, author, composer and clinician. He received his A.B. from High Point Col-



Austin C. Lovelace

lege and his M.S.M. and D.S.M. from Union Theological Seminary, New York City. High Point College conferred upon him the honorary Mus. Doc. degree in 1963. He has served Episcopal, Presbyterian and Methodist churches in Nebraska, North Carolina, Illinois, New York City and Colorado, where he has taught at colleges and seminaries. He is presently Minister of Music at Lovers Lane United Methodist Church, Dallas, Texas. He has given lectures, recitals and workshops in 45 states. A prolific author, his books include *Music and Worship in the Church* (co-author), *The Organist and Hymn Playing*, *The Youth Choir*, *The Anatomy of Hymnody and Companion*

to the Hymnal (co-author). He has served on several hymnal committees and has written articles in various magazines, including *The Hymn*. His more than 300 compositions for church use in print include many arrangements of early American hymn tunes. He has taught hymnology at Union Theological Seminary (New York), Garrett Seminary (Evanston) and Iliff School of Theology (Denver). He has served as a member of the Executive Committee of The Hymn Society. Address: Lovers Lane United Methodist Church, P.O. Box 7164, Dallas, TX 75209.



Richard C. Whittington

Richard Craig Whittington, born February 13, 1947 at Springfield, Ohio, is an ordained minister of the United Presbyterian Church in the U.S.A. He holds the B.Mus. degree with a major in organ from Ohio State University and the M.Div. from Yale University. He served as assistant pastor of the Covenant Presbyterian Church, Springfield, Ohio (1973-75) and since 1975 has been pastor of the Barrington Presbyterian Church, Barrington, Rhode Island. He has served as a faculty member during a summer church music conference. He is a member of the Rhode Island Chapter of The American Guild of Organists. Address: Barrington Presbyterian Church, 400 Country

Road, Barrington, RI 02806.

Frances W. Winters (Mrs. Donald Winters) was born in Greeley, Colorado. She holds degrees from Denison University and Westminster Choir College, with additional studies at Western Reserve University and Columbia Teacher's College. She was director of children's choirs and leader of Junior Church in her home Baptist



Frances W. Winters

Church in Colorado, and served as a student choir director for Presbyterian and Reformed churches in Yonkers, N.Y., and New Brunswick, N.J. She also assisted her husband in the music program of the First Baptist Church of Atlanta, Ga., where the Winters established the first fully-graded choir program in that city. With her husband and the late Dr. Ellis A. Fuller, she was co-founder of the School of Church Music of the Southern Baptist Theological Seminary where she taught for several years. After a brief stay at Indiana University School of Music where she served as Undergraduate Academic Counselor, she has been teaching in the areas of church music and music education at William Carey College. She has served as clinician for Southern Baptist church-music workshops in Georgia and Mississippi and has served on a number of committees for the Church Music Department of the Mississippi Baptist Convention Board for which she also wrote a series of articles on Music and Worship published in *The Baptist Record*. She has written several hymns, one of which, "O Lord, our God, whom all through life we praise," has been published by the Hymn Society. Address: 200 Patton Ave., Hattiesburg, MS 39401.



Dale Wood

Dale Wood, born in Glendale, California February 13, 1934, is a composer, author, editor, organist and critic. His career as a composer was launched at age 13 when he became the winner of a national hymn-writing competition for the American Lutheran Church. Since 1948 he has served as organist and choirmaster for Lutheran and Episcopal churches in Los Angeles, Hollywood, Riverside and San Francisco. He is a contributing editor to the *Journal of Church Music*, and for three years his monthly column appeared in *Music Ministry*. He has served as editorial consultant for several hymnals and made numerous contributions to the Inter-Lutheran Commission on Worship. He presently serves as executive editor for The Sacred Music Press. Over three million copies of his published works have been used in this country, and abroad, with performances noted in 39 foreign countries in recent years. Address: Box 199, The Sea Ranch, CA 95497.

Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, minister of music at the First United Methodist Church, Springfield, Illinois, is chairman of the Hymn Society's Promotion Committee. He will also write this column for the July and October issues.

Ted Lorah, "The Use and Misuse of Amens," *Journal of Church Music*, Sept., 1976.

To the average worshipper in many of today's churches, the amen at the end of a hymn means only one thing—time to close your hymnal and jam it back into the pew rack. Here Mr. Lorah raises the historical background for the use of amens and shows that there is no liturgical reason for singing an amen after each and every hymn. The proper place of the amen comes as response to prayers and doxologies. The custom of singing an amen after every hymn has long been abandoned in England. Perhaps the time has come when our congregations—and the organists who lead them—will examine each text carefully to see if a sung amen is appropriate rather than singing or playing it just because it is printed in the book. Mr. Lorah concludes his article with a representative sampling of several hymns whose concluding amen should be omitted.

Margaret Leinbach Kolb, "The Moravian Music Foundation," *Music—The A.G.O. & R.C.C.O. Magazine*, Nov., 1976.

The November issue of *Music* was a "Moravian Music" issue with several articles and pictures dealing with this important facet of our American heritage. Ms. Kolb is the director of development for the Moravian Music Foundation, and her article details some Moravian history (Zinzendorf wrote over 2,000 hymns; John Cennick and James Montgomery are perhaps the two Moravian hymnodists who contributed most significantly to hymnody in general) and the present activities of the Foundation. In addition to being an inspiration for today's composers, the Foundation is a treasure trove for research. The Johannes Herbst Collection contains over 10,000 works of music. The Peter Memorial Library at Music Foundation headquarters contains some 6,000 volumes pertaining to 18th-century

American and European music, church music and hymnology, and general scholarly works in the field.

"A Hymn Lectionary," *Music Ministry*, 1976 issues, H. Myron Braun, editor.

After twelve years of the Hymn of the Month program, in Dec. of 1975 *Music Ministry* branched out to a new approach. Articles throughout 1976 contained a two-fold approach to the study and use of hymns. The Hymn Lectionary was prepared for each season of the church year. A scripture reading was offered from the new ecumenical lectionary and it was matched with a hymn. (One or two alternate hymns were suggested for those congregations who wanted to expand the hymn usage or who for some reason did not want to use the first selection.)

Throughout the year a series of hymn "helps" were offered in an attempt to make the use of the hymn more meaningful to the congregation. Resources were cited such as printed versions of free organ accompaniments or descants, anthems using the hymn were suggested and various published chorale preludes based on the hymn tune were mentioned. Ways of teaching new hymns were discussed. For the more familiar hymns, selected items of "disposable" music — such as interludes, modulations, introductions, descants, etc. — were provided. Many of the hymns were presented in a manner designed to be thought-provoking. For example, some hymns were provided with a spoken introduction from the pulpit, offering not historical background, but theological insight. Stanzas of the hymns were interspersed with scripture readings or offered as a litany. Through the entire series, there has been an effort to provide not "cute tricks" or "gimmicks", but to make the singing of hymns a time of serious thought and spiritual uplift for the congregation. The series has rightfully pointed out that selecting a hymn involves much more than just looking to see what hasn't been sung lately!

Ralph A. Keifer, "When You're Choosing Offertory Songs, Don't Choose Songs of Offering!", *Pastoral Music*, Oct-Nov., 1976.

While Dr. Keifer writes in particular of the Roman Catholic Mass, his point is valid for all denominations. The real "offertory" of the Mass is the great prayer of offering, the eucharistic prayer with its acclamations. This should be the dramatic peak point of congregational prayer and song. The "offertory song," or better, the music during the Preparation of the Altar and Gifts, should lead the people to praying the eucharistic prayer through singing its acclamations with vigor and enthusiasm. The "offertory song" should function as part of an act of preparation, not as a vocal expression of an act of offering. Thus, just because a hymn says "We give Thee . . ." or "Accept these gifts . . ." does not mean that it will properly serve as an act of preparation.

Martin E. Ressler, "A History of Mennonite Hymnody," *Journal of Church Music*, June, 1976.

Many will remember Mr. Ressler and the presentation about Mennonite hymnody he offered at the National Festival of Hymns held on the Wittenberg Campus in May of 1975. Here again, in somewhat briefer form, he presents a history of Mennonite Hymnody from the *Ausbund* of 1564 to the present day. (Persons interested in purchasing Mr. Ressler's "A Bibliography of Mennonite Hymnals and Songbooks 1742-1972" may write to him at R. D. 2 Box 108, Quarryville, Pa. 17566.)

John F. Buckner, "Alternatim in Hymn Singing," *Journal of Church Music*, Dec., 1976.

Alternatim is defined as a departure from the normal *tutti* singing of a hymn. Mr. Buckner offers the historical background for this practice, and then sights as examples stanzas of men vs. women, choir vs. congregation, adults vs. children, etc. All are designed to make singing a hymn a significant experience for each member of the congregation. Someone who is creative in their approach to worship leadership, (and has enough common sense not to overdo a good idea!) will find some helpful suggestions in this article.

Jimmy McCaleb, "Preacher, Write a Hymn!", *The Church Musician*, June, 1976.

In an average hymnal about a third of the hymns (or more!) have been written by a minister. Mr. McCaleb points out that singing praise to God is no small matter, and unless the hymns we sing become our personal expressions, our worship before God will be in vain. What better way to make a hymn a personal expression than for the minister to try his hand at writing a hymn. A very helpful book for an aspiring hymn writer is *The Anatomy of Hymnody* by Austin C. Lovelace, Nashville: Abingdon Press, 1965. Mr. McCaleb's article contains several helpful pointers from this book.

Jimmy McCaleb, "Exciting Congregational Singing," *The Church Musician*, Sept., 1976.

The responsibility for exciting congregational singing is the result of enthusiastic leadership on the part of the director of music (working in conjunction with the minister). Hymns should be presented in such a manner that the congregation will *want* to sing. Mr. McCaleb offers several suggestions for making the singing exciting — involve the congregation in singing with the choir, use medleys, intersperse scripture or responsive readings with stanzas of hymns, use

audiovisuals, etc. If the hymn singing in your church becomes perfunctory, give thought to ways of making the congregation involved and excited.

Carl Schalk, "Lutheran Hymnody in America: Problems and Possibilities," *Church Music*, Jan., 1976.

Few events in a church attract as much interest as the issuance of a new hymnal. As we approach in another year the publication of the first common hymnal for all Lutherans in America, there has been much curiosity as to the work of the Inter-Lutheran Commission on Worship. (The same issue of *Church Music* contains an article "New Lutheran Hymnal and Service Book: Progress Report II" by Eugene L. Brand.)

In order to provide for a proper context for the new book, Mr. Schalk offers a briefly summarized review of Lutheran Hymnody in America and the at least 30 German and English language Lutheran hymnbooks which have carried the official stamp of approval of some Lutheran synod, conference, or council.

Three factors are cited as being unique to the hymnal now in preparation. The work toward this common hymnbook has involved: 1) A broader spectrum of American Lutherans than in any previous endeavor, 2) Lutherans representing a greater variety of worship practices and pieties than in any previous endeavor, 3) An initial impetus coming rather uncharacteristically from that group of Lutherans generally acknowledged to be the most timid and hesitant in its relations with its Lutheran brothers. (The Lutheran Church — Missouri Synod in 1965 issued an invitation for all Lutherans in America to begin work on common materials for worship.)

William J. Reynolds, "Our Heritage of Baptist Hymnody in America," *Baptist History and Heritage*, Fall, 1976.

The President-Elect of the Hymn Society of America here gives further evidence of his highly regarded scholarship in this detailed presentation of American Baptist hymnody from roughly 1650 to 1850.

The early days of this country found the Baptists singing from Sternhold and Hopkins (1562), Ainsworth (1612), etc. The first Baptist hymnal compiled and published in the colonies was *Hymns and Spiritual Songs*, an anonymous collection of 138 hymns from 1766. The hymns were divided into three sections: I. On Baptism (16 hymns), II. On the Lord's Supper (74 hymns), and III. On Various Occasions (48 hymns). The strong wording of the Baptismal hymns supporting immersion and the large proportion of Lord's

Supper hymns in this collection have led some authorities (McCutchan, *et al*) to suggest that this was the first "truly denominational" hymnal in America.

During the latter 1700s and early 1800s the works of Watts and John Rippon influenced Baptist hymnody, as they did church song in general. (Many of America's early creative efforts were intended not to replace Watts and Rippon, but to supplement them.)

Samuel Holyoke's *Christian Harmonist* (1804) appears to have been the first American tunebook designed for Baptists, and it led the way for a host of others. The camp meeting songs, the numerous southern collections, and the shape-note tradition all contributed to the Baptist heritage.

This article rightfully shows that our present condition of church song comes not from a vacuum, but from a very proud history.

The Consultation on Ecumenical Hymnody

(Continued from page 68)

Churches represented in the Consultation are as follows: Disciples of Christ, Protestant Episcopal Church, Evangelical Covenant Church of North America, Lutheran Church (Missouri Synod, ALC, and LCA), United Methodist Church, Moravian Church, Presbyterian Church (US and USA), Roman Catholic Church, and United Church of Christ.

Exploration is now under way to make the Consultation an integral part of the Hymn Society of America.

¹The UCC Hymnal, 1974, has marked hymns from this list with an asterisk. (See the review of this hymnal on page 99.—ed.)

Chicago and Hymnody

(Continued from page 78)

³¹Hughes Huffman (dir.), *I Lift My Eyes to the Quiet Hills* (Downers Grove: Inter-Varsity Records, 1976).

³²The Study will be called *German Hymnody of the Brethren, 1720-1903*.

³³*Das Kleine Davidische Psalterspiel der Kinder Zions* (Germantown: Christoph Saur, 1760).

³⁴Burrell Gluskin, *Joyful Noises: Hymns for Humans* (Downers Grove: CCS Publishing House, 1975).

³⁵Carlton R. Young, Austin C. Lovelace, Erik Routley, Alec Wyton (ed.), *Ecumenical Praise* (Carol Stream: Agape, A Division of Hope Publishing Company, 1977).

³⁶See Thomas A. Dorsey, *Dorsey's Songs With A Message* (Chicago: Thomas A. Dorsey, 1951) and Thomas A. Dorsey, *Dorsey's Songs of the Kingdom* (Chicago: Thomas A. Dorsey, 1951).

³⁷I am indebted to Jeremiah Wright for this information.

HYMNIC NEWS

Resources Project in American Music History

A significant project dealing with American music sources, including hymnody, is in progress at the University of Illinois. Under a grant from the National Endowment for the Humanities and directed by Professor Donald W. Krummel, this project aims to provide a comprehensive guide to the sources of American music history.

The result of this project will be a *Directory*, described as "an extensive, probably multi-volume, reference work, arranged by library, with extensive and detailed subject index and conspectus features for subjects, names, generic forms, geographical areas, chronological periods, and the like."

Of particular interest to The Hymn Society is the need to assist in calling attention to significant collections of hymnic materials (manuscripts, hymnals, songbooks, tunebooks) that should be included in this *Directory*, which is to be ready for publication in 1979.

For further information on this project, contact: Resources of American Music History, Music Building, University of Illinois, Urbana, IL 61801 (Telephone, 217-333-0183).

Chicago Hymnic Treasures to be Exhibited

Chicago's famous research library, The Newberry Library, will display an exhibit which will include hymnic treasures of the Chicago area from May 11 through late June. The Newberry Library, located at 60 West Walton Street, will be open Tuesdays through Thursdays from 9:00 a.m. to 9:40 p.m. and on Fridays, Saturdays and Mondays from 9:00 a.m. to 5:00 p.m. On May 16 during The Hymn Society's Convocation there will be an evening reception for visitors to view this hymnic exhibit at The Newberry Library.

Index to British Hymnists Published

British Hymn Writers and Composers: A Check-List by Andrew J. Hayden and Robert F. Newton (1977) has been published by The Hymn Society of Great Britain and Ireland. This work, which is based on primary sources and corrects errors in Julian and other standard hymnological works, lists the dates and places of birth for British hymnists included in major British hymnbooks published between 1901 and 1975. Copies can be ordered for \$2.50 (U.S. and Canada, including packing and postage) from: The Treasurer of The Hymn Society, 30 East Meads, Guildford, Surrey, GU2 5SP, England. (This publication will be reviewed in a later issue of *The Hymn*.)

Baptists Compiling New International Spanish Hymnal

A major hymnal designed for the use of Spanish-speaking congregations in the U.S. and abroad and for Baptists and other evangelical denominations is presently being compiled by the Baptist Spanish Publishing House, El Paso, Texas (the international publisher in Spanish of the Southern Baptist Foreign mission Board). We are indebted to Edward W. Nelson, editor of this hymnal, for the following information.

The committee for this new hymnal is large, comprising over 200 persons from 15 countries including the U.S. and Spain. These persons are well identified with Baptist work in their respective countries and include pastors, seminary professors, poets, translators, musicians, evangelists, book store managers, presidents of national conventions and laymen.

The new hymnal will contain approximately 500 hymns plus Bible readings, worship aids and indexes. The hymnal will be published with identical content under two titles: *Himnario Bautista* (Baptist Hymnal, primarily for U.S. use) and *Himnario de Alabanza Evangelica* (Hymnal of Evangelical Praise). Before each hymn will be a key scripture, and an index to these scriptures will be provided to assist laymen in charge of worship to plan hymns related to the biblical texts of their messages. Another innovation will be the provision of guitar chords for the hymns. The committee is making an active search for new hymns by Latin American composers. This international Spanish hymnal is scheduled for publication in 1978.

Pastoral Music Magazine Begun

A unique magazine addressed to the needs of Roman Catholic parish priests and musicians has been established. *Pastoral Music*, whose first bi-monthly issue was October-November 1976, is published by the National Association of Pastoral Musicians (NPM), founded last July 1. Parish membership in NPM is in two names (the parish priest and the parish musician), so both of these individuals receive *Pastoral Music*. Of particular interest to The Hymn Society is that the survey which led to the founding of NPM revealed that congregational music is central to parish needs. The 16-member National Board of NPM includes not only Catholics but also Erik Routley and Carl Schalk.

Further information concerning NPM and *Pastoral Music* can be obtained from its editorial and executive offices: 1029 Vermont Ave., N.W., Washington, DC 20005.

REVIEWS

English Praise. 1975. 120 pieces, being 104 hymns, eight responsorial psalms, nine "additional tunes" (including two under one number). Oxford University Press, 200 Madison Ave., New York, NY 10016.

The preface to the marriage service I was accustomed to use in England says that that felicitous condition is not to be entered upon "lightly or unadvisedly but in the fear of God." Making a supplement for the *English Hymnal*, whose texts have not been revised (except a word here and there) since 1906, and whose tunes were somewhat hamfistedly added to in 1933, is similarly a task to be entered on not lightly or unadvisedly but with due respect for Vaughan Williams and Percy Dearmer. This will be why this project has occupied its editors for a time at least equal to that required for some major hymnals.

It comes out as a remarkably successful piece of work. Clearly its purpose is not merely to "update" the *English Hymnal* but more specifically to fill the gaps left by the original. It is not arranged alphabetically, as are most English supplements, but it goes through the Church's Year and rites, shrewdly edging in pieces which enrich the interpretation of doctrine the parent book provides, and then provides hymns under four heads—the Word of God, Praise, Christian Unity and Social Justice—where what the older book offers is now inadequate or tired. It starts out with a substantial Christmas section, since carols didn't appear in hymnals away back in 1906; after that, it goes quickly through the rest of the liturgical system, doing no more than adding pieces in new

styles and on "new" subjects: two good examples are Prebendary Timms's rewriting of an old hymn on Christ's youth, and his original one on Christ's Baptism (22, 23); two more are "My song is love unknown," which only non-Anglicans used in 1906, and "Nature with open volume," Watts's greatest hymn, which only now is coming into anything like general use (27, 28). Pentecost, poorly served in EH apart from "Come down, O Love divine," is cheered up entirely admirably, especially by another piece by Timms, "Upon that Whitsun morning" (44).

Naturally new styles have their place: Timms himself, with eleven contributions, is a "traditional" writer—a new one, and a good one. Sydney Carter has five pieces. Two Negro spirituals find a place; and popular devotionals like "A cry in the night" and "Born in the night" balance up massive traditionals like "Come, let us with our Lord arise" (Wesley) and Brian Wren's tremendous Transfiguration hymn, "Christ, upon the mountain peak" (I complain here of the absence of Peter Cutts's tune).

The responsorial psalms are all by Gregory Murray, the English Gelineau (Gelineau is better, I think), and the additional pieces at the end are tunes which EH never included but which organists always played—you know: *Cwm Rhondda*, *Dominus regit me*, *Love Divine*, and what not.

I find this a captivating little collection, and am much entertained by the contrast between the workmanlike dignity of Arthur Hutchings and the high-spirited West Country style of Christopher Dearnley—these being the two ma-

for music contributors. There are very few sideslips. I think "Thine be the glory" with Handel's tune from *Judas Maccabaeus* a waste of paper and always did: I can't be enthusiastic about Terry's *Billing* (71) which had it been written by Barnby (as it could have been) wouldn't have stood a chance; tune 72 isn't really by Schutz, now is it? *Paderborn* (95) is confusing and vulgar, to my mind, and *McKee* (96) shouldn't have been reharmonized. *Abbots Leigh* doesn't seem to be a good partner for a hymn about Mary (48). But no: it is good and friendly and amiable and well crafted, and certainly a quarry which future editors will want to work in.

But of course the most remarkable contrast between *English Praise* and its parent book is how elderly and cautious it appears! Those two youngsters, Dearmer and Vaughan Williams, were crusaders who snapped their fingers at popular opinion and got away with it. The editors of EP, in an age which so startlingly proves to be of all ages the celebration of compromise, look constantly over their shoulders and say, "Will they like this? Hadn't they better have that? Will this be too difficult?" Under such pressure as no doubt conscience and publisher brought to bear, they have done a piece of work far better than in this age we had a right to expect. But heaven help us, it's a different age from 1906, and thank goodness that grand old monument, EH, is still there for us to love and enjoy.

Erik Routley
Westminster Choir College
Princeton, New Jersey

Hymns of Faith and Life. Light and Life Press, Winona Lake, Ind. 46590 and The Wesley Press, Mar-

ion, Ind. 46952, 599 p., 1976.

Hymns of Faith and Life, published principally for joint use by the Free Methodist and Wesleyan churches, is one of a long procession of hymnals easily traced to the revival of congregational singing instigated by Watts in his "hymns of human composure" and carried to wider expression in text, tune and meter by the brothers Wesley.

Let it be noted that the "people called Methodists" through the years have, while preserving their own rich heritage, been freely eclectic. A cursory scanning of a dozen hymnals will still reveal more hymns by Watts and Wesley than any others; but the general trend of this publication and its immediate predecessor has been a conscious effort to be more comprehensive. The hymnal before us contains 18 hymns by Watts and 53 by Wesley. Naturally, these trends reflect the conclusion of a representative committee from the church-at-large; and these committees appear to have been significantly larger and more representative in recent years.

Numerous non-liturgical churches have for some time used one hymnal for formal worship and another for informal or evangelistic services. *Hymns of Faith and Life* is one prime example of an effort to compile a wide spectrum into use for all services of the church. While this is being done within denominations, publishers in the inter-denominational field, where hymnals formerly were noticeably limited to one style, have broadened content and raised standards considerably, actually offering a comparable hymnal acceptable to denominations without official hymnals of their own. This is indeed a welcome development and

it appears to be proving itself well.

Hymns of Faith and Life continues a format which fortunately has become almost standard in these respects: stanzas between staves, consistent headings with first lines but with popular titles included in different type in indexes; scriptural references for all hymns; and a consecutive numbering of entries from beginning to end.

It will be of more than passing interest to the evangelically oriented to note that of 567 hymns and songs roughly 90 are distinctively "gospel song" in nature and about 10 contemporary. There is a gratifying variety of tunes in this hymnal. At most only one tune (*Hymn-frydol*) is used for 5 texts, and 10 tunes are used three times. Naturally, the alphabetical and metrical indexes are readily accessible for use of alternate tunes, and a complete scriptural index follows. Where the same tune is used several times, there is an occasional choice of key. In general, keys have been lowered wherever experience has proven them too high for comfortable congregational singing.

The book is compact, well-bound, clearly printed with much upper-case.

This hymnal's title page contains a stanza from Charles Wesley's "Ye Servants of God," which brings to mind the omission from most current hymnals of a complete stanza first-line index: a useful tool for obvious reasons, but an immense space-consumer!

Following three pages of concise explanatory notes and a brief history of the hymnal, with a listing of committee members, the table of contents presents an interesting comparison with its predecessors. While the major headings are es-

entially the same, up-dating of terminology is evident, and a more significant place given to the nature and mission of the "Living Church." There is a corresponding increase of hymns in this section.

Hymns of Faith and Life follows its sister publication, the United Methodist *Book of Hymns*, into a pattern established by a long sequence of Methodist hymnals, briefly interrupted in 1939—that of beginning each collection with "O, for a Thousand Tongues." This occurs directly opposite a page quoting from Psalms 93 and 100 (RSV) which reminds one, in essence, of John Wesley's "Directions For Singing," occupying the similar position in the United Methodist *Book of Hymns*. There is no prescribed order of service, which to some may be a notable omission, but to many would indicate a freedom for creativity fitting for a non-liturgical church, since the hymnal is well-indexed and provided with worship aids.

Due to wide divergence in stanzas of the same hymn, and differences among Christian educators as to what constitutes a "children's" or "youth" hymn, we have noticed that these categories often appear to be too rigidly defined or almost neglected. Recent hymnals have succeeded in bringing many of the more clearly evident texts into a section on the family. This is done in *Hymns of Faith and Life*, and the implication is strong that worthy hymns should be for the most part the inheritance of any age group.

I find, after careful comparison with texts in the 1868 collection, *The Poetical Works of John and Charles Wesley*, that there is much more adherence to originals than has been evidenced in many hymnals in the past few years. Where

there is deviation, a symbol (/) indicates the editorial change, even when stanzas have been transposed. Thorough explanation of this procedure is included following the title page.

The use of "Amen" only where the text and music demand it is another procedure noted and followed, underlining the fact that this practice is becoming more prevalent in churches generally.

Some hymnals group all Advent hymns together preceding hymns on the Nativity, but there is an increasing trend toward hymns on the Second Advent following Ascension hymns. This section is significant in scope. One will find ample and adequate hymnic content on the ministry of the Holy Spirit also. A "surprise package" for the non-liturgist is discovered in the offering of music for the "Seven Words from the Cross"—very useful, and utilizing the same metrical pattern in each hymn.

While many evangelical and non-liturgical communions would find this compilation eminently useful, it addresses itself not only to hymns in the Wesleyan tradition but includes the ritual for the Sacrament of the Lord's Supper for both Wesleyan and Free Methodist Churches. Inclusion of the John Wesley Covenant Service is unique to this hymnal, and the congregational (responsive) readings are creatively titled.

To the hymnologist and the interested layman, the notes on hymns (pp. 550-553) provide ready and reliable source information often not available except in "companion" or supplementary volumes.

This hymnal provides indexes for sources of text and tune separately, followed by the usual alphabetical index of tunes and a metrical

index. Scriptural references are followed by the topical index, bringing the first lines and titles at the easily located close.

A unique addition I find in no other hymnal, and which has for some time enjoyed wide use in Free Methodist churches and colleges, is the Bula setting of the Doxology. It is choral and refreshing in character; and is best known perhaps generally by its original title, "What Did He Do?". The first line is, "O, Listen to Our Wondrous Story" (Gray-Owen).

All in all the hymnal is timely, decidedly authentic and relevant in its preservation of enduring perspective for praise, worship and gospel communication. It should perpetuate well the balance sought by the brothers Wesley in personal and social religion (in that order) and assist in imbuing the whole Church with that spirit. The strength of Wesleyan distinctives in no way detracts from the comprehensiveness of this collection. It in fact enhances it because of biblical orientation and broad perspective.

John S. Tremaine
Asbury Theological Seminary
Wilmore, Kentucky

Frontier Musicians on the Connoquenessing, Wabash, and Ohio; a History of the Music and Musicians of Georg Rapp's Harmony Society (1805-1905) by Richard D. Wetzel. 1976, 294 p., incl. 90 p. of music, and 24 plates. 26 cm. Ohio University Press, Administration Annex, Athens, OH 45710. \$16.00

At the 1971 annual meeting of the Hymn Society in Washington, D.C., Prof. Wetzel read an interesting paper on the hymnody of this 19th century, German-American, communal society. The paper

was then published in *The Hymn*, XXIII, 1 (Jan. 1972) 19-29, and is basically the material in the third chapter of the present work.

Prof. Wetzel begins with a short sketch of the history of Rapp's Harmony Society, then continues with separate chapters on the rise and decline of music within the Society. As he points out, there are parallels with the history of Moravian secular music in America, especially in the earlier orchestral efforts. William Cummings Peters, Johann Christoph Mueiller, Jacob Henrici, and John S. Duss were successive composer-leaders, the latter taking his musicians to New York's Metropolitan Opera House and the old Madison Square Garden.

In several appendices, there are examples of Harmonist music—a number of which may be heard on the phonorecord which comes with the book. There are incipits from Mueller's first violin parts which give a valuable picture of musical life (1825-1832) in western Pennsylvania. A third appendix gives the incipits of all of the tunes which were used in their own hymnals, the *Harmonisches Gesangbuch* of 1820 and 1827. A final appendix consists of a detailed catalog of the entire music collection in the archives at Economy Village, Ambridge, Pennsylvania.

Music librarians should make careful note of the catalog, for it makes available still another source for the history of American music. This is a fine work which should be in every library devoted to American music, sacred or secular.

Leonard Ellinwood
Washington, D.C.

Christian Prayer: The Liturgy of the Hours. 1976. 2078 p. Catholic Book Publishing Co., 257 W. 17th St., New York, NY 10011. \$16.50

Christian Prayer is America's official one-volume edition taken from the four volumes of the *Liturgy of the Hours*, formerly referred to as the Divine Office in the Catholic Church. The decree giving the General Instruction for the *Liturgy of the Hours* urges the celebration on Sundays, feast days, (especially the two important hours, Morning and Evening Prayer). *Christian Prayer* provides the music needed for the solemnity. One of the music sections contains 186 items, largely hymns, and original Psalms and Antiphons. The book was prepared for the use of religious communities and groups of the laity as the means to continue the ancient practice of the recitation of the Office. The old Catholic Primers from 1599 to 1706 provided for this practice as did John Austin's *Devotions in the Ancient Way of the Offices*, 1668. Austin's *Devotions* appealed to both Catholic and Protestants alike and editions for Protestant use were edited by Theophilus Dorrington and John Hicks. Dorrington revised some of the hymns so that they might be sung privately to melodies commonly used for the psalms. In fact in a period when only psalms were permitted these hymns had a special appeal. Dorrington's radical revisions were not well received but the version edited by John Hicks was reprinted in 1856.

A study of the 186 hymns in the music section represent a change as dramatic as the introduction of the vernacular liturgy in the 1960s. These hymns set to selected melodies are no longer limited to the old Latin hymns but consist of ecumenical ones, many by contemporary authors. They range from revised translations of the old Latin hymns to "folk-hymns"

and Negro spirituals. Many of the texts, and particularly the tunes, are from standard hymnals such as the *English Hymnal*, *Hymns Ancient and Modern* and *The Hymnal 1940*, as well as recent Catholic collections. About twenty-five living authors are represented and among them are Fred Kaan (2), Fred Pratt Green (2) and William W. Reid (1). Four recent Catholic collections have been drawn upon, such as the *People's Hymnal* (Melvin Farrell, Omer Westendorf, Michael Gannon), *Biblical Psalms and Hymns* of Lucien Deiss (13), *New Hymns for the Seasons* by James Quinn, S. J. (10), and the *New Catholic Hymnal* (Anthony Petti and Goeffrey Laycock). Besides, the traditional hymns peculiar to the seasons are prominently represented.

Instead of the familiar hymns of Faber and his contemporaries in earlier Catholic collections, one finds a worthy and rewarding collection that characterizes a new era, one long needed. Looking back, we reached a gradual improvement in the 1920s that faltered with the introduction of Mass hymns and reached a lower level with the proliferation of folk-hymns. A decided step forward was achieved with the introduction of ecumenical hymns and the encouragement that brought to the fore many new hymns both in America and England. *Christian Prayer* has profited by the new movement and presents a basic selection that marks the contribution of a new and welcome era.

J. Vincent Higginson
Long Island City, New York

Negro Spirituals from Bible to Folksong by Christa K. Dixon. 1976. 117 p. Fortress Press, 2900 Queen Lane, Philadelphia, PA 19129. \$3.25 (paperback)

The title tells it all accurately—a study of biblical sources for Negro spirituals and how the scriptural material has been put together in true folksong fashion, not by any one author, but in the matrix of the hard times of slavery and oppression by countless singers who have shaped, fashioned, sharpened, and honed the material so that it became a corporate statement which all can sing with meaning.

The author has taken twenty-three spirituals, ranging from "Little David Play on Your Harp" to "He's Got the Whole World in His Hands" and has done what could be called an exegesis of the Biblical material found in each. Theology, philosophy, history, psychology, and sociology are woven together to create a fabric of material which should be interesting to anyone concerned with music, the Bible, or civil rights. Occasionally the author may seem to stretch a point or two, but the basic thrust is solid and well done. It would have been nice to have the tunes included along with the texts, but cost probably was a consideration.

Choir directors will find material suitable for hymn study with choir or congregation. Ministers will find material suitable for hymn study with choir or congregation. Ministers will find exegetical material for sermon preparation. And the "pew-person" will enjoy the background of familiar spirituals. Get a copy for the church library and enrich everyone!

Austin C. Lovelace
Lovers Lane United
Methodist Church
Dallas, Texas

Twice-Born Hymns by J. Irving Erickson. 1976. Covenant Press, 3200 W. Foster Ave., Chicago, IL 60625. \$5.95 (paperback)

In a year when it is widely publicized that a "born again" Christian is installed as our nation's 39th president, this little volume might mistakenly be expected to concern itself with conversion songs. It is rather a book about hymns that have had "two lives and two ministries"—one in a Scandinavian language, and one in English. Specifically, it is limited to the examples of this type of ethnic hymnody which have appeared in the last two hymnals of the Mission Covenant Church, *The Hymnal* (1950) and *The Covenant Hymnal* (1973). The author is J. Irving Erickson, former chaplain and librarian at North Park Theological Seminary, Chicago, Illinois. Mr. Erickson headed the commission which prepared *The Covenant Hymnal*, 1973, and is now chairman of his denomination's Commission on Church Music and Worship and secretary of the Committee for the Revision of the Book of Worship, now being prepared.

Mr. Erickson's paper-bound volume of 132 pages begins with a brief history of the musical heritage of the Swedish Covenanters, often called the "*läsare*" in their homeland, because of their emphasis on private reading of the Bible and devotional materials, with which hymn-singing was also closely connected. He suggests that there were two streams of song which were shared alike by the Church of Sweden (Lutheran) and the free churches which emerged in the 19th century—one psalmodic and objective and the other subjective, "having less poetic depth and set to the rhythms of folk

music."

The "psalmodic" designation is not meant to suggest that the Scandinavian heritage was akin to that of the Reformers in France, the Low Countries, England and Scotland; rather it stems from the tradition that a Swedish Lutheran hymnal was called a "*Psalmbok*." The first hymns sung by 16th century Protestants in Sweden were either translations of Martin Luther's work or original texts by Olavus Petri (1493-1552), "the Luther of Sweden." Leading hymnists of the Swedish church through the years include Laurentius Petri (brother of Olavus), Laurentius Laurinus (1573-1655), Bishop Jesper Swedberg (1653-1735), Archbishop Johan Olof Wallin (1779-1839), and Johan Åström (1767-1844).

The Swedish church was also affected by the German pietist movement of the 17th and 18th centuries, and especially by the Moravians, some of whom settled in Scandinavia. The pietist collection of 61 hymns, *Mose och Lamsens* (Songs of Moses and the Lamb) was published in 1717, and the Moravian hymnal *Sions Sångar* (Songs of Zion) in 1743. Leaders in this subjective stream of hymnody include Georg Lybecker (17th c.), and Anders Carl Rutström (1721-1772), whose songs were featured in the thirty-five editions of *Sions Nya Sångar* (New Songs of Zion) which appeared over a period of 150 years!

The Scandinavian countries were also strongly influenced by the revivalism which swept Great Britain and America in the 19th century, and it was at this time that the free churches were formed—Methodist, Baptist and the *Missionsförbundets*, the Mission Covenant. But not all the revivalists were out-

side the state church. The leader was Carl Rosenius (1816-1868), a Lutheran pastor who wrote a number of hymns and included them in his journal, *Pietisten*. The leading poet was Karolina Wilhelmina Sandell-Berg (1832-1903), always known as "Lina Sandell" and sometimes called "the Fanny Crosby of Sweden," though in poetic style and content she may have had more in common with Frances Ridley Havergal. The musical genius of the movement was Oscar Ahnfelt (1813-1880), a guitar-playing "spiritual troubadour" who wrote music for many of the Rosenius and Sandell texts and (with the financial help of Jenny Lind, the famed Swedish soprano) published them in *Andeliga Sångar* (Spiritual Songs), which appeared in twelve parts from 1850 to 1877.

Other significant 19th century writers, whose hymns have been translated into English, are Catharina Elizabeth Ehrenborg-Posse (1818-1880), Joel Blomqvist (1840-1930), Nils Frykman (1842-1911) and Anna Helena Ölander (1861-1939).

The emigrant groups which came to America in the 19th century sometimes had difficulty preserving their hymnic heritage. They began their worship in the mother tongue, importing or reprinting the European hymnals for singing. As succeeding generations began to worship in English, frequently the German—or Bohemian—or Scandinavian hymns were forgotten. As a result, only a few Lutheran communions today (e.g., the Missouri and Wisconsin synods) can be expected to sing more "Lutheran" hymns than the better-trained Methodist or Presbyterian congregation. We applaud the ethnic group that goes to the trouble to perpetuate its own tradition by

securing good translations and including them in their hymnbooks. The latest hymnal of the Covenant Church has introduced ten new translations of Scandinavian hymns—Swedish, Norwegian, Danish and one each in Icelandic and Finnish—for a total of seventy-three. As a result of these years of effort, a number of these hymns are now being learned by non-Scandinavian congregations.

One of the delightful features of J. Irving Erickson's "companion" is that the large pages (8" x 10") allow the complete hymn with music to be printed alongside the commentary on the hymns and tunes. The material is presented in concise, yet very interesting style, and all students of hymnology must be grateful for the new information given on Scandinavian hymns and their authors, translators and composers. It is impossible to comment on its accuracy or completeness, because many of the sources are not available to us, but Mr. Erickson seems to have done his research thoroughly, working with Oscar Lovgren, Sweden's greatest living hymnologist. The bibliography of Swedish and Covenant Church publications is very helpful, and a General Index includes much more than texts - tunes - composers - authors - translators.

It is not our assignment to review Covenant hymnody itself, but a few comments on these "twice-born" hymns are encouraged by a perusal of Mr. Erickson's work. For instance, it is interesting to note that the editors have stayed with the E. Gustav Johnson translation of "O store Gud," rather than using the popular Stuart Hine version, "How Great Thou Art," which passed from Swedish to German to Russian to English. The

Johnson words are from 1925 and were printed in *The Covenant Hymnal*, 1931, while Hine's setting appeared first about 1954. The decision may have hinged somewhat on the high permission cost of "How Great Thou Art" but we'd like to think that ethnic and denominational pride was a factor! In this appearance, the editors have wisely chosen to stay with the duple meter setting of the Swedish folk melody, rather than the triple meter version which was used in the 1931 volume.

"Mine eyes look toward the Mountains" (p. 54) may be the only truly psalm-related hymn in the book. It is set to the tune *Far Off Lands* which is usually traced to *Hemmets Koralbok*, published in Sweden in 1921 and identified with the Bohemian Brethren in the 18th century. This fine melody appeared in the *Hymnal 1940* and should be used more frequently. On the other hand, it is doubtful that the Finnish melody used with "Hide Not Thy Face, O My Savior" (p. 33) will be a successful congregational hymn tune, despite its appeal in the choral setting of the Advent text "Lost in the Night" by F. Melius Christiansen.

It is also interesting to observe that the Swedes do not hesitate to set German chorale tunes to their own words, despite the reluctance of the German church (and even the English and American to use chorale tunes with any but the original text or its translation. (See pp. 17, 34, 57, 63). Actually, Scandinavian Lutheran poets and musicians have not shown any great preference for the historic "Bar" form. One notable exception was Ludvig Matthias Lindeman (1812-1887) who spent his entire life in Norway, but is

thought to have been of German ancestry; he is best known for *Kirchen den er et*, set to Grundtvig's "Built on The Rock." At the same time, Nordic hymnists have made their own unique contribution to hymn forms in some unusual poetic meters, and a resultant freshness of musical rhythm.

These hymns have already achieved some success in the wider Christian community:

Behold a Host (Hans Brorson; tr. Carl Doving, p. 20)

Built on the Rock (Nicolai Grundtvig; tr. Carl Doving and Fred C. M. Hansen), p. 21

Children of the Heavenly Father
Lina Sandell; tr. Ernst W. Olson), p. 22

Day by Day and with Each Passing Moment (Lina Sandell; tr. A. L. Skoog), p. 26

How Glad I Am each Christmas Eve (Marie Wexelsen; tr. Peter A. Sveeggen), p. 35

I Have a Friend Who Loveth Me (Nils Frykman; tr. unknown), p. 38

If I Gained the World (Anna Ölander; tr. composite), p. 44

In Heaven Above (Laurentius Laurinas; rev. Johan Åström; tr. William Macall), p. 45

Thanks to God for My Redeemer (August Ludvig Storm; tr. Carl E. Backström), p. 72

Watch, My Soul, and Pray (Johann Olof Wallin; tr. Carl Doving), p. 78

We recommend them to all who do not yet know them, along with the following examples which are well worth trying:

Give, O Lord, unto Thy Servant
(Lina Sandell; tr. E. Gustav
Johnson), p. 29

Great Hills Tremble (Lina Sandell; tr. E. Lincoln Pearson; st. 2-3, Bryan Jeffery Leach), p. 31

How Marvelous God's Greatness (Valdimar Briem; tr. Charles V. Pilcher), p. 36

I With Thee Would Begin (Lina Sandell; tr. A. Samuel Wallgren), p. 42

Praise the Lord, All Praise and Blessing (Joel Blomqvist; tr. Gerhard Palmgren), p. 66.
The fine tune *Loven Herren* is also by Blomqvist.

Thou Tender, Gracious Father
(Lina Sandell; tr. Carl O. Dahlin), p. 75

Donald P. Hustad
Southern Baptist
Theological Seminary
Louisville, Kentucky

The Hymnal of the United Church of Christ. Ed. by John Ferguson and William Nelson. 1974. United Church Press, 1505 Race Street, Philadelphia, PA 19102. \$5.00

Any review of a hymnal must of necessity be highly subjective since the hymnody of the church is without doubt the most subjective element in the Christian faith. Moreover, hymnals are for the most part prepared for use in a given denomination, hence the traditions and the worship needs of that denomination must strongly influence the choice of materials to be included. A review by a member of another denomination is therefore prejudiced.

The editors of *The Hymnal of the United Church of Christ*, John Ferguson and William Nelson, and the Commission on Worship of the UCC are to be highly commended for their fine work. Few assignments in the church are as difficult, and often as subject to criticism, as the task of preparing a book of worship.

This hymnal is one of the few which attempts to be truly ecumenical. It is also one of the few hymnals which has utilized the work of the Consultation on Ecumenical Hymnody (CEH) which carefully examined the hymnals of the major protestant denominations in North America and prepared a list of 150 hymns which could be considered commonly known in all denominations. (Note the article on the CEH elsewhere in this issue,—ed.) This hymnal includes 90 of these and indicates them by an asterisk. Whether or not a hymnal can be ecumenical and at the same time serve a specific denomination well is a matter of judgment, especially when the book contains only 313 hymns.

The ordering of the hymns in a hymnal (which is really the primary topical index) is extremely important, and very difficult. By design this hymnal has ordered the hymns in conformity with the UCC's Statement of Faith adopted in 1959. This may be a good approach for this denomination, but it is confusing to others. For instance, when looking for Christmas hymns one is referred in the topical index to Jesus Christ: Birth and Infancy. There 28 hymns are listed, scattered throughout the book from numbers 73-313. Since, by the inclusion of a lectionary which follows the traditional church year, the book encourages the use of the lessons and the gos-

pel designated, it would be helpful, at least to the persons who select the hymns, to be able to find the hymns for the season readily.

Speaking of indexes, the book contains seven indexes, which is adequate, except for the problem mentioned above. A liturgical index suggesting hymns which relate to the theme of each day listed in the lectionary would have been helpful to those who must choose the hymns to be used in worship.

Anyone involved in hymnody in English speaking churches would at once be curious about the new hymn texts and the new translations of foreign language hymns in a current hymnal. In the first instance, this hymnal has an unusual number of new hymns, that is, hymn texts written in the present century. There are approximately 95 texts written after 1900, which means that nearly one-third of the hymns in the book are relatively contemporary. Not all of them are written in contemporary English, however, which is unfortunate. As to translated hymns, not many have been updated (some, of course, ought not be updated) and when the language has been changed, at least in some instances the job is badly done. For instance, "An ancient dwelling is the church" (commonly "Built on a rock", No. 158) is a literal rendering of the Danish. This rendering ought to have been reworked by a poet who understands the hymnic idiom. In this instance this is what the translator intended.

One serious failing in this hymnal is the lack of baptismal hymns. Even though the book has an excellent order for the baptism of infants and the rubrics indicate that baptisms are to be celebrated in the presence of the congregation, only three hymns are suggested in

the topical index. Of these, only one speaks of the meaning of baptism as stated in the order for baptism, and one isn't a baptismal hymn at all—it is a general hymn of thanksgiving. If one function of hymns is to teach, then there ought to be hymns relating to all the *fundamental teachings* of the church. This hymnal, by way of comparison, has 15 hymns relating to the sacrament of the Lord's Supper.

The hymn tunes for the most part are the traditional tunes associated with the given text, though there are instances when new tunes have been provided. A hasty count indicates that 63 hymns have tunes written in the 20th century, but a few of these are used two or more times, hence there are perhaps 50-55 tunes composed in the present century. In other words, approximately 17% of the tunes are relatively new. Many tunes, however, have new settings, which is commendable.

A major problem for the editors of a book of worship is the combining of texts and music for liturgical materials. This hymnal uses one method: the services, text only, are printed on pages 12-29 (two orders) and the musical settings are printed towards the back of the book and numbered consecutively, following the hymns (nos. 314-386). This means the musical setting to be used, if the service or portions thereof are to be sung, must either be indicated in a service bulletin or announced. It also means that the worshiper must turn to the back part of the hymnal for the Kyrie, Gloria in Excelsis, etc., and then turn back to the text. This may work, but this reviewer would prefer to have the complete service, words and music, in one place even though alternate

musical settings are provided. A common criticism from people who are not familiar with a given church's liturgy is that it is difficult to find one's way through the liturgy.

Texts of commonly used liturgical forms (i.e. the ecumenicreeds, canticles, etc.) are those prepared by the International Consultation on English Texts (ICET) without options, except for the Our Father, where the traditional text is permitted. The language of liturgical material throughout is contemporary, following the pattern set by the ICET. Biblical readings are from a variety of contemporary versions of the Bible.

It is interesting, particularly to a Lutheran, that the two musical settings for the first order of the Service of Word and Sacrament were composed by Lutherans, Ronald A. Nelson and John Ylvisaker. Both have written considerable liturgical music for the Lutherans, each in his own style.

The book has easily readable type, the engraving of the music is excellent, and the book is in a fine binding.

Mandus E. Egge

Formerly Executive Director,

Commission on Worship,

The American Lutheran Church,

now retired.

Minneapolis, Minnesota

The Hymn needs addresses and/or biographical data on the following writers of last year's *New Hymns for America*: Charlotte Comisky, Richard Uhl and Francis E. Weir. If you can help, please write: Harry Eskew, Editor of *The Hymn*, Baptist Seminary, 3939 Gentilly Blvd., New Orleans, LA 70126.

Please make the following corrections in the "index to Volume 27 (1976)" in your January issue: p. 43, after BRANDON, GEORGE list Ventura in place of "O, we who love our land"; p. 46, after "O, we who love our land (under TEXTS) list Francis E. Weir in place of George Brandon and add a topical entry: WEIR, FRANCIS E. — O, We Who Love Our Land.

Do you know someone who is not a member of the Hymn Society who should be? Send their name and address to The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio, 45501, and we will send them a complimentary packet of materials about the Society and an invitation to join.

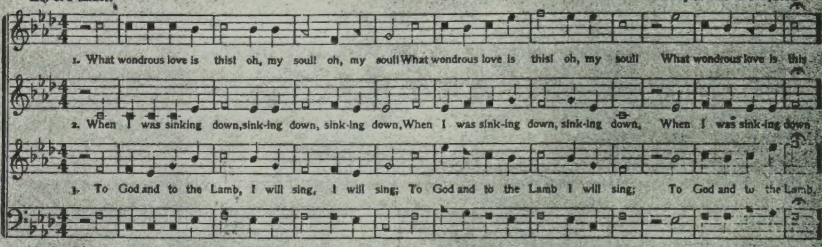
When you are asked to provide biographical information (or a "vita") be sure to mention that you are a member of The Hymn Society of America!

WONDROUS LOVE. ♯2, 9, 6, 6, 12, 9.

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him, should not perish, but have everlasting life."—JOHN 3: 16.

Alto by S. M. Dimeson, 1911.

Key of F Minor.



1. What wondrous love is this! oh, my soul! oh, my soul! What wondrous love is this! What wondrous love is this!

2. When I was sinking down, sink-ing down, sink-ing down, When I was sink-ing down, sink-ing down, When I was sink-ing down

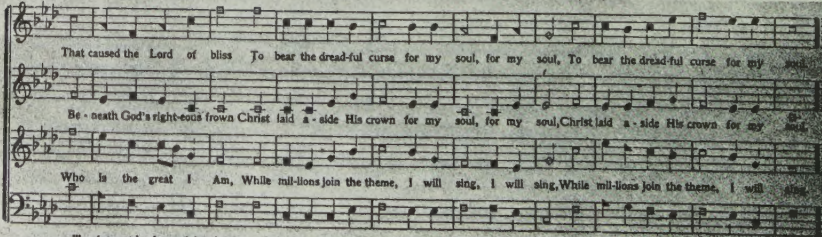
3. To God and to the Lamb, I will sing, I will sing; To God and to the Lamb I will sing; To God and to the Lamb

4. And when from death I'm free I'll sing on, I'll sing on, And when from death I'm free I'll sing on, And when from death I'm free

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That caused the Lord of bliss To bear the dread-ful curse for my soul, for my soul, To bear the dread-ful curse for my soul and

Be-neath God's right-eous frown Christ laid a-side His crown for my soul, for my soul, Christ laid a-side His crown for my soul and

Who is the great I Am, While mil-lions join the theme, I will sing, I will sing, While mil-lions join the theme, I will sing.

I'll sing and joy-ful be, And thro' e - ter-ni - ty I'll sing on, I'll sing on, And thro' e - ter-ni - ty I'll sing on.

The authorship of the words and music of this tune are unknown.

WORSHIP

II

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(See review, THE HYMN, January 1977, pp. 33-34)

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